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McGill University
Faculty of Music

1983-'84 programmes

Pollack concert hall
Salle de concert Pollack

sept. – dec. FALL 1983

McGill University
Faculty of Music
555 Sherbrooke W

Pollack concert hall
Salle de concert
Pollack

CONCERT PREVIEW 1983/1984 APERÇU DE LA SAISON

****

This list is subject to change
Detailed lists available on 15th of each month
Information/confirmation: 9 am - 5 pm weekdays 392-8224
Concerts at 8 pm - admission free, unless noted 392-4755

Cette liste est publiée sous toutes réserves
Listes détaillées disponibles le 15 de chaque mois
Information/confirmation: 9h - 17h sur semaine
Rideau 20h - entrée libre, sauf avis contraire

****

SEPTEMBER

14 MIMI BLAIS, piano

15 CBC/McGILL:
SHARI SAUNDERS, soprano

16 ADOLFO BORNSTEIN, violin
ALCIDES LANZA, piano

22 ZAVEN ZAKARIAN, clarinet

26 CHAMBER MUSIC *(to be confirmed)*
String Quintet

OCTOBER

NOVEMBER (cont.)

22 CHAMBER MUSIC of the
Second Viennese School

23 ELLIS WEAN, tuba

25 McGill CHAMBER SINGERS
COLLEGIUM MUSICUM

28 DENISE LUPIEN, violin

29 RECITAL OF THE SONG
INTERPRETATION CLASS

30 at 1 pm: JAZZ BAND III

DECEMBER

FEBRUARY (cont.)

17 CHAMBER SINGERS
COLLEGIUM MUSICUM

18 CHAMBER MUSIC
String Quartet, piano

21 ANDREA CARR, piano

22 RICHARD ROBERTS, violin

23 CBC/McGill:
CHIN KIM, violin

24 KATHLEEN TUCKER, piano

MARCH

4 "GEMS": Graduate Electronic Music Studio composers/ performers

5 TIMOTHY HUTCHINS, flute

5 at Redpath Hall: CHORAL AND ORGAN CONCERT

7 WIND SYMPHONY with THEODORE BASKIN, oboe

7 at Queen Mary Road Church: McGill/Goethe Institut: $5 HARALD VOGEL, organ

11 ROBERT BARDSTON, cello

12 STEVEN LECKY, baritone

13 CBC/McGill: CHILINGARIAN STRING QUARTET

14 McGILL SYMPHONY ORCHESTRA
passes required

17 MARGARET KALIL, soprano

18 ARMAS MAISTE JAZZ QUARTET

19 THEODORE BASKIN, oboe

21 COLLEGIUM MUSICUM

25 ROGER LORD, piano

26 McGILL JAZZ WORKSHOP BANDS I-II

26 at Redpath Hall: WEEKLY ORGAN RECITALS resume at 12:15 pm

27 CBC/McGill: JOHN GREW, harpsichord

28 JOHN ZIRBEL, french horn

31 GEORGE TEREBESI, violin

N O V E M B E R

1 PETER FREEMAN, saxophone

2 CLAIRE GUIMOND, baroque flute

4 WIND ENSEMBLE and UNIVERSITY CHORUS

7 HELENA KOHN, piano

8 KATHLEEN ANDERSON, soprano

9 at 1 pm - CONCERT BAND

10 CBC/McGill: PAUL HELMER, piano

11 & 12 McGILL SYMPHONY ORCHESTRA
passes required

14 BRUCE BOWER, bassoon

15 HARRY DATYNER, piano (Geneva)

16 JEAN-PIERRE NOISEUX, recorder

17 SYDNEY VRANA, guitar

18 CONCERT CHOIR

21 STRING ORCHESTRA of University of Ottawa

D E C E M B E R

1 CHAMBER MUSIC
Wind Quintet and piano

2 WIND SYMPHONY
JAZZ BANDS
with MARVIN STAMM, trumpet

4 McGill OPERA STUDIO
Excerpts

5 EARLY MUSIC ENSEMBLES

6 CONTEMPORARY MUSIC ENSEMBLE

7 WOMEN'S CHORALE
UNIVERSITY CHORUS

9 & 10 McGill SYMPHONY ORCHESTRA
passes required

12 JAZZ IMPROVISATION

13 TROMBONE ENSEMBLES of McGill & University of Ottawa

14 HANK KNOX, harpsichord

15 CBC/McGill: JEFFREY SIEGEL, piano

18 LUCIE SAMSON, piano

J A N U A R Y

10 ISABELLE MARCHAND, viola da gamba

13 CBC/McGill: DANOVITCH SAXOPHONE QUARTET

27-28-29 McGill OPERA STUDIO
Humperdinck:
"HANSEL AND GRETEL"
tickets/billets

31 JAZZ WORKSHOP BANDS I-II-III

F E B R U A R Y

1 CONCERT CHOIR
WIND ENSEMBLE

2 CBC/McGill:
BAROQUE TRIO
Lamon-Cyr-Grew

3 CHAMBER MUSIC
String Quintet

6 CHAMBER MUSIC
wind quintet
string quartet
piano

7 SANDRA MANGSEN, harpsichord
ensemble

8 CONCERT BAND

9 CBC/McGill:
YAROM ROSS, piano

10 CHAMBER MUSIC
winds, strings, piano

14-15 McGill CUMMINGS LECTURES:
Lecture/recitals by
PAUL BADURA SKODA, pianist

29 EDWARD RUSNAC, guitar

M A R C H

1 CHAMBER MUSIC
flute, voice, piano, harpsichord

2 at 1 pm WIND ENSEMBLE

2 McGill/Univ. Laval exchange:
HANDEL: ALLEGRO IL PENSEROSO ED IL MODERATO

3 BARBARA LEWIS, soprano

4 McGill OPERA STUDIO
Excerpts

6 TOM DAVIDSON, piano

7 CONCERT BAND

9 & 11 McGill SYMPHONY ORCHESTRA
passes required

13 SAXOPHONE ENSEMBLES

14 NORAIR ARTINIAN, piano

14 at 1 pm JAZZ BAND III

15 CBC/McGill:
TIM HUTCHINS, flute ensemble

16 COLLEGIUM MUSICUM

19 CHAMBER MUSIC
String Quartet, piano

20 GUITAR ENSEMBLES

21-22-23 NEW MUSIC FESTIVAL

26 McGill PERCUSSION ENSEMBLE

27 RECITAL OF THE SONG INTERPRETATION CLASS

28 UNIVERSITY CHORUS

29 CBC/McGill:
ALVARO PIERRI, guitar

30 WIND SYMPHONY

A P R I L

2 EARLY MUSIC ENSEMBLES

3 CONTEMPORARY MUSIC ENSEMBLE

4 WOMEN'S CHORALE

5 PIANO DUO MORTON/MASTER

6 & 8 McGill CHOIRS
SYMPHONY ORCHESTRA

9 Radio Canada/McGill:
TAFELMUSIK BAROQUE ORCHESTRA
FRANS BRUGGEN

10 JOSE ALBERTO KAPLAN, piano

11 JAZZ WORKSHOP BANDS I-II

13 JAZZ IMPROVISATION

15 McGill OPERA STUDIO Excerpts

MAY to be announced/à déterminer

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 14 September 1983, 8pm

PIANO RECITAL BY

MIMI BLAIS

student of Louis-Philippe Pelletier

Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert. / This recital is presented in partial fulfillment of the requirements for the Concert Diploma.

Franz Liszt 1811 - 1896

1. Aux Cyprès de la Villa d'Este, no.1
no.2

(Années de pèlerinage 2 et 3; Italie)

2. Sonate en si mineur

INTERMISSION

3. Nuages Gris

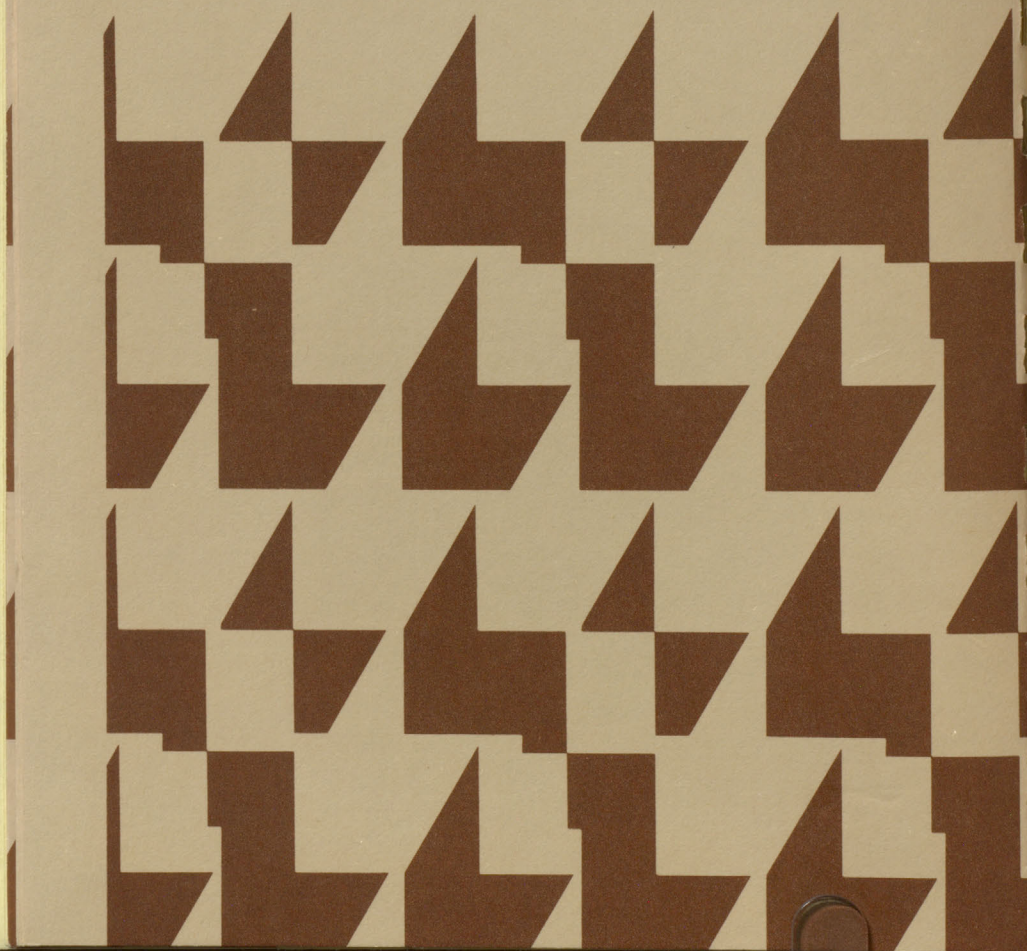
4. Funérailles

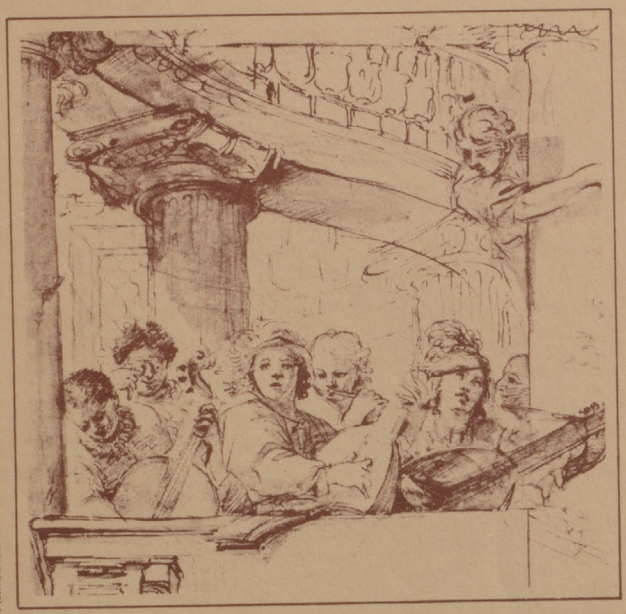
(Harmonies poétiques et religieuses; no.7)

5. Venezia e Napoli

(Supplément aux Années de pèlerinage, 2^{e} année)

I. Gondoliera
II. Canzone
III. Tarantella

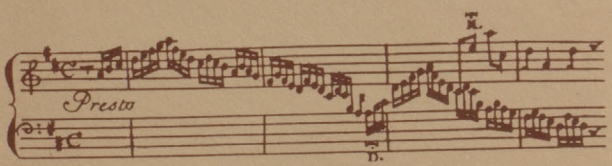




Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio Concert



CBC Radio in cooperation with
the Faculty of Music at McGill University
presents

SHARI SAUNDERS, soprano
CATHERINE COURVOISIER, piano
MICHAEL DUMOUCHEL, clarinet

Pollack Concert Hall
Thursday, September 15, 1983 – 8:00 p.m.

. . . . . .

SHARI SAUNDERS is a native of New Brunswick and a graduate of l'Université de Montréal. She is currently performing for the second year with the Canadian Opera Company in Toronto. She has appeared with the COC as Papagena in Mozart's "The Magic Flute" and as Damigella in Monteverdi's "The Coronation of Poppea". Miss Saunders has performed in France and in Montreal with Le Studio de Musique Ancienne de Montréal. She has also appeared in concert with the Atlantic Symphony and most recently, with the Toronto Symphony Orchestra. Miss Saunders was the winner of the first Canadian Mozart Singers' Competition, sponsored by the COC in 1982.

CATHERINE COURVOISIER was born in Switzerland. She has lived in Montreal since 1972. She has worked with the Montreal and Quebec Symphony Orchestras as well as with the National Arts Centre Orchestra. She presently teaches piano at l'Université de Montréal, where she coaches and directs a piano accompaniment workshop.

MICHAEL DUMOUCHEL was born in Washington D.C.. He attended the Eastman School of Music where he studied with Stanley Hasty, and later continued his studies with Robert Marcellus and Harold Wright. A member of the Montreal Symphony Orchestra since 1970, he is also a member of Musica Camerata Montreal and the Faculty of the Chamber Music Conference in Bennington, Vermont.

. . . . . .

NEXT CBC RADIO CONCERT
Wednesday, October 13, 1983 – 8:00 p.m.
Pollack Concert Hall

HELENE GAGNE, cello
THE CHILINGIRIAN STRING QUARTET

– An evening of chamber music by Schubert and Beethoven –

PROGRAMME

Wolfgang Amadeus Mozart

UN MOTO DI GIOJA
DER ZAUBERER
DAS VEILCHEN
AN CHLOE
UN MARITO, DONNE CARE

Claude Debussy

CHANSONS DE BILITIS
- *La Flûte de Pan*
- *La Chevelure*
- *Le Tombeau des Naïades*

Hugo Wolf

ELFENLIED
DAS VERLASSENE MAGDLEIN
AUF EINER WANDERUNG
BEDECKT MICH MIT BLUMEN
DU DENKST, MIT EINEM FADCHEN MICH ZU FANGEN
ICH HAB IN PENNA EINEN LIEBSTEN WOHNEN

– INTERMISSION –

Alan Belkin

FOUR SONGS ON POEMS OF EMILY DICKINSON
- *I like to see it lap the miles*
- *She rose to his requirement*
- *You've seen balloons set*
- *Because I could not stop for death*

Richard Strauss

DREI LIEDER DER OPHELIA
- *Wie erkenn ich mein Treulieb vor andern nun*
- *Guten Morgen, 's ist Sankt Valentinstag*
- *Sie trugen ihn auf der Bahre Bloss*

Franz Schubert

DER HIRT AUF DEM FELSEN

. . . . . .

This concert will be broadcast later this season on the program "ARTS NATIONAL", heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer / Réalisatrice: Frances Wainwright

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Montreal H3C 3A8



CBC Radio 940
Stereo 93.5

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 16 September 1983, 8pm

RECITAL OF CONTEMPORARY MUSIC FOR VIOLIN AND PIAN
recital de musique contemporaine pour violon et piano . .

ADOLFO BORNSTEIN & ALCIDES LANZA
VIOLIN PIANO

ERIC JOHNSTONE: technical assistance . . . . . .

announcing:
Tuesday 4 October, 8pm - GEMS concert, Pollack Hall
(group Electronic Music Studio : debut appearance)
works by: Jarvlepp, Lanza, Oliver, Schryer, Winiarz
performers: John Oliver, Sylvie Roux, Paul St.Laurent,
Bernard Savoie, Claude Schryer

Adolfo Bornstein plays with the Montreal Symphony Orchestra and the Société de musique contemporaine. Alcides Lanza is a Professor at the Faculty of Music and Director of the Electronic Music Studio. / Adolfo Bornstein est membre de l'Orchestre symphonique de Montréal et il joue dans des concerts de la SMCQ. Prof. Lanza est membre de la faculté de musique de l'université McGill et Directeur du studio de musique électronique.

I.

eric satie — choses vues à droite et à gauche (sans lunettes) . . . .(1914)

choral hypocrite
fugue à tâtons
fantaisie musculaire

john cage — nocturne . . . . . .(1947)

françois bourassa — •4 pieces for violin & piano. . .(1983)

richard bunger — mirrors,
for piano and tape recordist..(1978)

II.

joanna brudzdowicz — °5 epigrames,
for solo violin . . . . . (1964)

brian cherney — •gan eden . . . . . .(1983)

serge prokofiev — 5 mélodies . . . . . (1920 - 1925)

• *world premiere*

° *first Canadian performance*



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday 22 September 1983, 8 pm

GRADUATION RECITAL:

ZAVEN ZAKARIAN, CLARINET

WITH DALE BARTLETT, PIANO, AND A CHAMBER ENSEMBLE CONDUCTED BY EUGENE PLAWUTSKY

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This reci
of the pe
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Emilio Ic
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musique
d'Emilio

chamber ensemble:

1st violin: Elise Lortie, Brigitte Roland, Dany Yakymyshyn, Anne Richard, Diana Gash, Sophie Dugas
2nd violin: Sylvie Allaire, Natalie Forgue, Michele Seto, Julie Courchesne, John Bailey, Stan Chen
viola: Brian Bacon, Sylvie Renaud
cello: Michael Duschenes, Honoka Inoue, Marie-Claude Joachim, François Malo
bass: David Langstroth, Denis Chabot
harp: Natalie Teevin
piano: Mimi Blais

~~83/5/22~~

FANTASY-PIECES, Op.73 — R. Schumann (1810-1856)

i. Delicamente e con espressione

ii. Lebhaft, leicht

iii. Allegro con brio

DZIRANI DZAR — Gomidas (1869-1935)

(The Apricot Tree)

GRAND DUO CONCERTANTE — C. M. von Weber (1786-1826)

i. Allegro con fuoco

ii. Andante con moto

iii. Rondo - Allegro

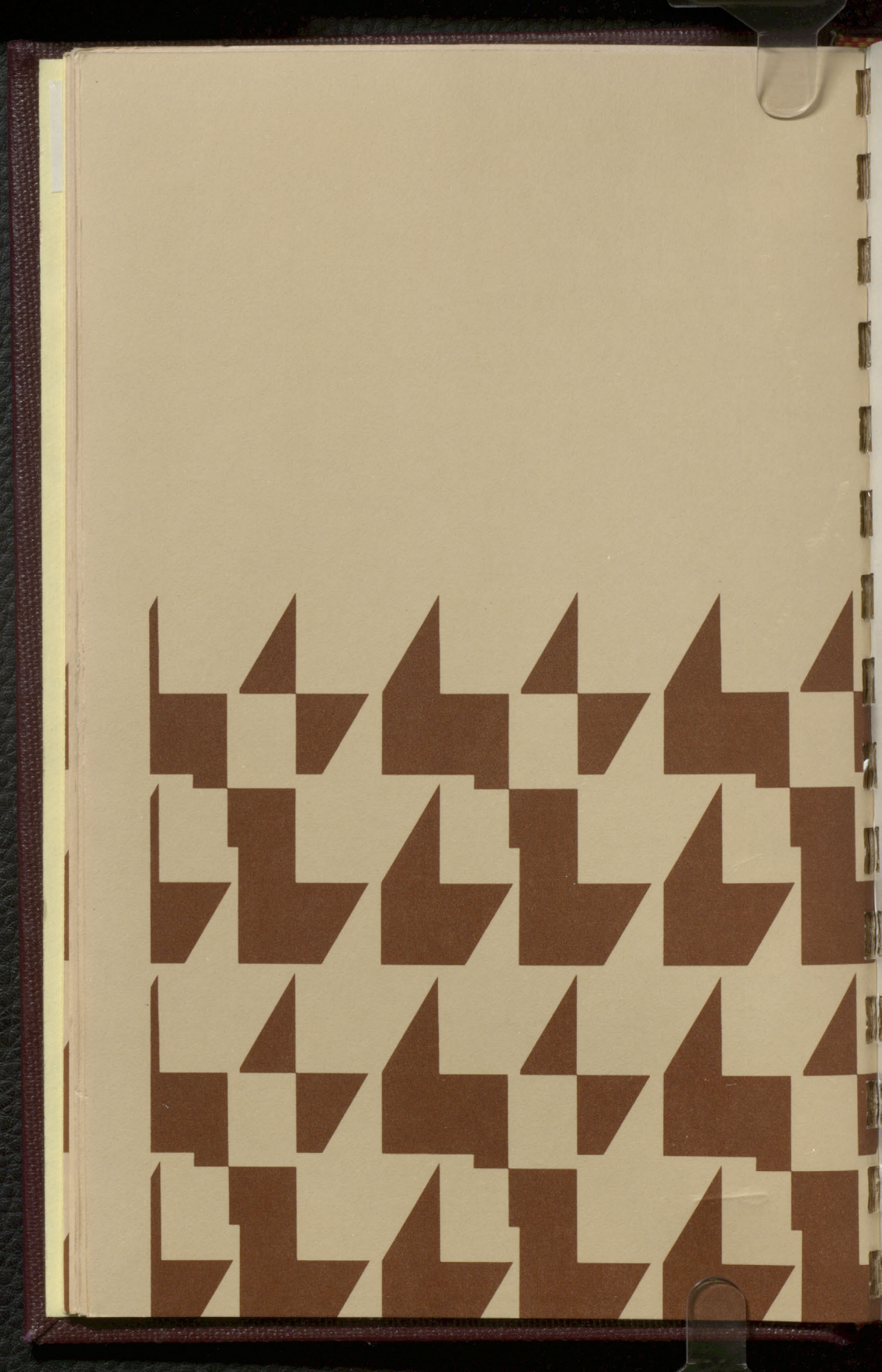
INTERMISSION

THREE PIECES — I. Stravinsky (1882-1971)

for solo clarinet

CONCERTO FOR CLARINET — A. Copland (b.1900)

(clarinet & ensemble)



McGILLFEST '83 REDPATH HALL

Faculty of Music students present:
Des étudiant(e)s de la faculté de musique présentent:

Friday 3:30 - 4 pm — 15h30 à 16 h le vendredi — Sept. 30

JAZZ WORKSHOP BAND I directed by Gerald Danovitch

Saturday 2 - 3 pm — 14 h à 15 h le samedi — Oct. 1

McGILL TROMBONE & TUBA STUDIO directed by Ted Griffith

1. Trojan Trombones — Pedersen
2. Adagio from Symphony No.3 — St-Saens
3. "In deinem Traum" — Bach
4. Scarboro Fair — Garfunkel
5. - tuba ensemble -
6. - trombone quartet -
7. "Achieved is the glorious work" — Creation: Haydn

MARIE BOUCHARD, organist

7 - 8 pm — 19 h à 20 h

JOSÉE APRIL, organist

1. Toccata et fugue en ré min., BWV 565 — JS Bach
2. Passacaglia — B. Mostak
3. Capriccio sopra la bassa fiamenga — Frescobaldi
4. X. Noel, "Bon Joseph écoutez-moi" — Daquin
5. Voluntary VIII, Op.5 — Stanley
6. Récits de cromorne et de cornet séparé en dialogue (de la 1e Suite) — Clérambault
7. Toccate — Gigout

Sunday 2 - 3 pm — 14 h à 15 h le dimanche — Oct. 2

STRING QUARTET

Pierre Chouinard, Alison Eldredge, violins I, II
Christine Beckett, viola; Iona Corber, cello

1. Divertimento in D Major, K.136 — Mozart
2. Quartet in F Major, Op.77, No.2 (1st mvt.) — Haydn
3. Quartet in B♭ Major, Op.18, No.6 (1e mvt.) — Beethoven
(4. Rags -if time permits- — arr. — from S.Joplin)

MARIE BOUCHARD, organist

McGill University
Faculty of Music

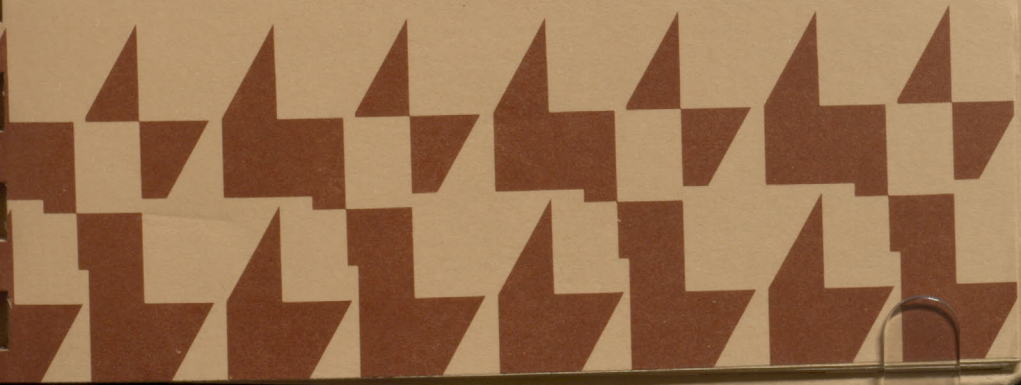
Pollack concert hall
Salle de concert Pollack

Saturday 1 October 1983, 8pm

International Music Day /
Journée internationale de
la musique

BAROQUE SOLO CANTATAS

WINSTON PURDY, baritone
CHRISTOPHER JACKSON, harpsichord
BETSY MacMILLAN, viola da gamba
LISELYN ADAMS, baroque flute
and a
CHAMBER CHOIR



I.

HARK! THE ECH'ING AIR — Henry Purcell (c.1659-1695)
("The Fairy Queen")

MUSIC FOR A WHILE
("Oedipus")

SWEETER THAN ROSES
("Pausanias")

voice & continuo

Two Divine Hymns from "Harmonia Sacra": — H. Purcell
texts: Dr. William Fuller

LORD, WHAT IS MAN

EVENING HYMN

voice & continuo

DER FRIEDE SEI MIR DIR — Johann Sebastian Bach (1685-1750)
(BWV 158)

Recit.: Der Friede sei mit dir

Aria: Welt, ade! ich bin dein müde

Recit.: Nun Herr, regiere meinen Sinn

Chorale: Hier ist das rechte Osterlamm

voice, chorus, flute & continuo

- INTERMISSION -

Résumé de LA CANTATE 158 de BACH

Récit.: Que la paix soit avec toi, oh coeur anxieux! Ton médiateur t'a pardonné tes péchés. Le prince de ce monde triomphe par le sang de l'agneau.

Aria: Adieu, monde! Je suis las de toi. Jerusalem est proche où je pourrais demeurer pour toujours dans la paix de Dieu. Je vivrai là où il me plaît, resplendissant dans une couronne céleste.

Chorale soprano

Adieu, monde! Je suis las de toi. Je m'en vais au ciel. Car ici bas, tout n'est que guerres et dissensions, tandis qu'au ciel, règnent la paix et la joie.

Récit.: Oh Seigneur, ordonne à mon coeur que je sois un enfant de paix aussi longtemps que je vivrai ici bas. C'est là que je demeurerai, resplendissant dans une couronne céleste.

Chorale: Voici la Pâque. Son sang marque nos portes; c'est notre protecteur. L'ennemi ne peut nous faire de mal. Alleluia!

Résumé de LA CANTATE ITALIENNE no.8 de HANDEL

Récit.: Oh pensées, fuyez les tumultes de l'amour.

Aria: Ne vous laissez pas charmer par une paire d'yeux noirs où l'amour se cache pour mieux se venger.

Recit.: Fuyez, oui fuyez - car les plaisirs que parsème l'amour sont empoisonnés. Sachez, oh pensées que plaisir d'amour ne dure qu'un moment.

Aria: La beauté est comme une fleur qui resplendit au matin et se fane le soir venu.

Aria: Fuyez, oui fuyez. Car qui vit enchaîné à l'amour connaîtra le chagrin et ignorera la joie.

Rés.- LA CANTATE POUR LE FESTIVAL DES 3 MAGES, Telemann

Récit.: Oh peuples, écoutez, quand Dieu dit à nouveau: Que la lumière soit.

Aria: Les esprits s'élèvent dans la felicité, la majesté de Dieu apparaît au monde. Une étoile luit en terre de Sion, symbole de lumière et de salut.

Récit.: Les ténèbres s'éclaircissent, l'éclat de Dieu nous inonde de sa lumière. Il apporte le salut. Regardez! Quelle est cette agitation? Ce sont les foules qui se réjouissent de baigner dans Sa lumière. Et pourtant quel calme. Leur joie s'est-elle étiente? On ne perçoit plus qu'un murmure au lieu de leur jubilation. Non, je n'aurai pas d'ingratitude, je multiplierai tes louanges, Ton feu m'envahit tout entier, permets à mon ardeur de revenir vers Toi.

Aria: Alléluia! Je rends gloire à Ton éclat, oh étoile. Tu nous a sortis des ténèbres et fait découvrir la lumière.

le fin

CANTATA
TEXTS
(abbreviated)

Bach: CANTATA 158

Recit.: Peace be unto thee, thou anxious heart! Thy mediator stands here and has forgiven thy penalties. The prince of this world is vanquished by the blood of the Lamb.

Aria: World, farewell! I am tired of thee. Salem's dwellings are nigh, where forever blessed I may see God in quietness and peace. There shall I bide, where I long to dwell, resplendent in a heavenly crown.
(soprano chorale)
World, farewell! I am tired of thee. I will away to Heaven. World, thou art full of war and strife but in heaven peace and joy reign forever.

Recit.: O Lord, so order my heart that so long as I shall remain in this world I may be a child of peace. There shall I bide, resplendent in a heavenly crown.

Chorale: Here is the true Passover. His blood marks our doors; a sure protector. The foe cannot harm us. Hallelujah!

Handel: ITALIAN CANTATA No.8

Recitative: O my thoughts, fly from the war of love. Only by flying can the soul bring back the palm.

Aria: Let not a pair of black eyes delight you with their flattering looks. Love stays hidden there to make its vendetta.

Recitative: Fly, yes fly. With how much poison love sprinkles its pleasures. Be it known to you, oh my thoughts, that which is pleasing in a short time vanishes - then comes displeasure.

Aria: Beauty is like a flower that on a spring morning is beautiful but in the evening loses its colour and dies.

Aria: Fly, yes fly. To him who lives enchained as a servant of love: enjoyment is doubtful - pain is certain.

Telemann: CANTATA FOR THE FESTIVAL OF THE 3 KINGS

Recit.: O peoples, hear, as God once again says, "Let there be light!'

Aria: Spirits are lifted up in holy bliss; the majesty of God appears to the world. There shines a star in Sion's land which all the morning stars extol, companion of light and salvation.

Recit.: The gloom recedes, the radiance from God's countenance becomes our sunlight. It beams forth pure salvation. Look about! What is stirring there? Hoards of people; They rejoice that they too bathe in this light. Their devotion's flame would offer with gold and incense their holy sacrifice. Yet what stillness - is the sound of rejoicing past? However much they first rejoice in the light, now, instead of jubilation scarcely a murmur. No, I will have no ingratitude: I will multiply your praise, your fire flows down upon me; Thus let my ardour rise up and return to you.

Aria: Hallelujah! I make offerings to your radiance, o star, that makes me as a star. All praise to you for such glory and blessings through which, out of fear and night, you have brought me to the light, and heir of the righteous.

the end

83/10/1

I.

ALLA GUERRA AMOROSA — George Frideric Handel (1685-1759)
Italian Cantata No.8)

Recit.: Dalla Guerra Amorosa

Aria: Non v'alletti un occhio nero

Recit.: Fuggite, sì fuggite

Arioso: La bellezza è con'un fiore

Arietta: A chi servo d'amor

voice & continuo

FANTASIE in G Major — Georg Philipp Telemann

Allegro - Adagio - Vivace - Allegro

FANTASIE in G minor
Grave : allegro - Presto

flute solo

IHR VÖLKER, HÖRT - Cantata — G. P. Telemann (1681-1767)
for the Festival of the Three Kings/
pour le festival des Trois Mage

Recit.: Ihr Völker, hört

Aria: Erheitert die Seelen

Recit.: Die Finsternis entweicht

Aria: Halleluja!

voice, flute, & continuo

CHAMBER CHOIR / Ensemble vocale

SOPRANOS	Denise Pelletier, Dawn Sadoway
ALTOS	Lyne Cormier, Maren Nelson
TENORS	Perry Canestrari, Paul Delorme
BASSES	Alain Duguay, Steven Lecky

THE PERFORMERS

Winston PURDY has studied voice in Montreal, Frankfurt, London and at the Eastman School of Music, New York. He is a Lecturer at the Faculty of Music, McGill University, where he teaches voice and conducts the McGill University Chorus.
Liselyn ADAMS and Christopher JACKSON are on the staff of the Fine Arts Department, Concordia University. Mr. Jackson is co-director of the Studio de Musique Ancienne de Montréal. Betsy MacMILLAN is a recent McGill graduate and founding member of the Ensemble Arion.

LES INTERPRÈTES

Winston PURDY est professeur de chant et dirige le McGill University Chorus à la faculté de musique de l'université McGill. Il a étudié le chant à Montréal, à Frankfurt, à Londres et à l'Eastman School of Music, New York.
Liselyn ADAMS et Christopher JACKSON sont membres du département des beaux arts de l'université Concordia. M. Jackson est co-directeur du Studio de Musique Ancienne de Montréal. Betsy MacMILLAN titulaire d'un grade de musique de McGill, est l'un des membres fondateurs de l'ensemble Arion.

NOTE:
McGill University Records are on sale during intermission.
Les disuqes McGill sont en vente pendant l'entracte.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 4 October 1983, 8 pm (début)

C O N T E M P O R A R Y M U S I C
with G E M S
(group of the electronic music studio)

-*-

G E M S:

flute: Paul Saint Laurent

clarinets: Claude Schryer

saxophones: Bernard Savoie

guitar: John Oliver

percussion: Nicole Girard
Helen Barclay

electronics & artistic direction: Alcides Lanza

NOTE:
McGill University Records on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.

I

NIGHT FLOWER (1978-79) — john winiarz
for flute, guitar & tape

DANS UN COIN (1982-83) — claude schryer
for clarinet & tape

ACUFENOS III (1977-I) — alcides lanza
for flute, piano & electronic sounds

II

* FLOTATION (1978) — jan jarvlepp
electronic music

* AUGURY MUSIC (1983) — john oliver
for clarinets, saxophones, piano & percussion

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* tape compositions realized at the electronic music studio, McGill University

** world première; written for the GEMS ensemble



McGill University

FACULTY OF MUSIC

Wednesday, October 5, 1983, 8 pm

CONCERT
presented as part of the
McGILL MARTIN LUTHER SYMPOSIUM
October 3 - 7, 1983:

JOHN GREW, organist

McGILL CHAMBER SINGERS
& COLLEGIUM MUSICUM
directed by
Fred Stoltzfus

REDPATH HALL
McTavish Street
Montreal

McGill Chamber Singers
director: Fred Stoltzfus

SOPRANOS
Norma Bowen
Maria Ciccaglione
Carole Corman
Suzie Le Blanc
Marla Mayson
Nicole Paiement
Denise Pelletier
Dawn Sadoway

ALTOS
Martina Brehmer
Sherry Brown
Lise Bujold
Anne-Marie Donovan
Louise Galipeau
Beth Klein
Wanda Taylor

TENORS
Yohan Cherrier
Jacques Desjardins
Paul Delorme
Michel Dubord
Vassilis Hadjinicolaou
Kan Chung Fai
Norman Miller
Kelly Rice

BASSES
Duncan Campbell
Jacques Giroux
David Harman
Michel Lachance
Pierre Ladouceur
Gilles LeBlanc
James MacKay
Peter Pedersen
Les Young

assistant conductor: Nicole Paiement
piano accompanist: Marla Mayson

McGILL COLLEGIUM MUSICUM
director: Mary Cyr

Violin I: Karen Langille
Violin II: Sophie Rivard
Viola: Sylvie Renaud
Viola da gamba: Mary Cyr
Violone: Pamela Mason
Organ: Judy Cytrynbaum
David Sandall

NOTE: There is no intermission.
Il n'y a pas d'entracte.

I. McGill Chamber Singers

AUS TIEFER NOT *settings by:*

Martin Luther (1483-1546)
Johann Walter (1496-1570)
Michael Praetorius (1471-1621)

I. John Grew, organist & McGill Chamber Singers

Johann Sebastian Bach (1685-1750)

CHORALBEARBEITUNGEN AUS DEM DRITTEN TEIL DER CLAVIER-ÜBUNG / *Chorale arrangements from the Third Part of CLAVIER-ÜBUNG*

Choir: Kyrie, Gott Vater in Ewigkeit / Christe, aller Welt Trost / Kyrie, Gott heiliger Geist

Organ: Kyrie, Gott heiliger Geist
(BWV 671 *canto fermo (CF) in basso a 5 voci*)

Source: Kyrie Summum... *arr.* Spongenberg?

Choir: Allein Gott in der Höh' sei Ehr'
Organ: (BWV 676 *a 2 Clav. e Pedale*)
Tune source: Nicolaus Decius

Choir: Dies sind die Heil'gen zehn Gebot'
Organ: (BWV 678 *CF in Canone, a 2 Clav. e Pedale*)

Choir: Wir glauben all' an einen Gott
Organ: (BWV 680 *In Organo Pleno*)

Choir: Vater unser im Himmelreich
Organ: (BWV 682 *CF in Canone, a 2 Clav. e Pedale*)

Choir: Christ unser Herr zum Jordan kam
Organ: (BWV 684 *a 2 Clav. e CF in Pedale*)
Tunes: Martin Luther

II. McGill Chamber Singers & Collegium Musicum

EIN FESTE BURG (BWV 80) J. S. Bach

1st mvt. Ein feste Burg ist unser Gott
8th mvt. Das Wort Sei sollen lassen stahn

ORGAN RECITAL
McGill Luther Symposium

Friday, October 7, 8 pm
Queen Mary Road United Church,
Finchley Road, Hampstead

In cooperation with the Goethe Institut:
Harald Vogel - programme:
Praetorius, Buxtehude, Schlick

ADMISSION: $5

other symposium events:
Information: 392-4826
Faculty of Religious Studies

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 5 October 1983

F L U T E & P I A N O R E C I T A L

TIMOTHY HUTCHINS, flute
JANET CREASER HUTCHINS, piano

TIMOTHY HUTCHINS
was born in Winchester, England, in 1954 and began the study of the flute at the age of seven. His first teacher was his father, a keen amateur musician.

Studying in England at the Guildhall School of Music and Drama with Richard Taylor, Mr. Hutchins obtained his Licentiate Diploma with Silver Medal in 1974. He returned to Canada in 1975, gaining professional experience with the Atlantic Symphony Orchestra in Halifax and completing his undergraduate degree at Dalhousie University. This was followed by a year of study with Jeanne Baxtresser at McGill University and two summers with Ornulf Gulbransen at the National Youth Orchestra of Canada.

As solo flute of the Montreal Symphony Orchestra since 1978, Mr. Hutchins has a very active career. His playing has received the highest critical acclaim in Europe, the United States and Canada. Invited to perform as first flute on the 1983 U.S. tour of the New York Philharmonic Orchestra, conducted by Zubin Mehta, Mr. Hutchins was offered the position permanently at the tour's end.

JANET CREASER HUTCHINS
A native of Nova Scotia, Janet Creaser Hutchins earned a M.Mus. degree in Piano Performance at the University of British Columbia, studying with Robert Silverman. Prior to this she completed undergraduate studies with William Aide at the University of Western Ontario and with William Tritt at Dalhousie University where she received the University Gold Medal. For two years she also studied with Stephen Savage at the Royal College of Music in London, England, where she obtained her ARCM Performance Diploma with the highest distinction.

Coming to Montreal in 1979, Mrs. Hutchins joined the staff of McGill and Concordia universities and the McGil Conservatory of Music. She has an active career as chamber musician working with prominent musicians in the city.

programme:

CANZONE — Samuel Barber (b. 1910)

MOUNTAIN SONG — Ned Rorem (b. 1923)

SONATA in D Major, Opus 94 — Sergei Prokofiev (1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

intermission

SONATA in A Major — César Franck (1822-1890)

Allegretto ben moderato
Allegro
Recitativo - Fantasia
Allegretto poco mosso

NOTE:
M. et Mme. Hutchins enseignent à la faculté de musique de l'université McGill.

McGill Records are on sale during the intermission. / Les disques "McGill" sont en vente pendant l'entracte.



THE MARTIN LUTHER SYMPOSIUM

McGill University
in collaboration with
Goethe Institut

presents

HARALD VOGEL

organist

Queen Mary Road Church, Hampstead

Friday 7 October 1983, at 8:00 pm

Programme

Prooemium in re — Hans Kotter (ca 1480-1541)

Us tiefer Not schry ich zu dir (1532)

Fantasia in ut

aus der Tabulatur des Basler Humanisten Bonifacius Amerbach

Nun bitten wir den heiligen Geist — Johann Walther (1496-1570)
aus dem "Wittenbergisch deutsch Geistlich Gesangbüchlein" (1551)

Nun bitten wir den heiligen Geist — Johann Stader (1581-1634)
cantus firmus im Canon aus "Hausmusik, Dritter Teil Geistlicher Gesäng..." (Nürnberg 1628)

Nun bitten wir den heiligen Geist — Michael Praetorius (1571-1621)
aus "Musae Sioniae", 6.Teil (Wolfenbütten 1609)

Praeludium in e — Nicolaus Bruhns (1665-1697)
aus der Möllerschen Handschrift

Nun bitten wir den heiligen Geist — Dietrich Buxtehude (1637-1707)
Choralbearbeitung

HARALD VOGEL

Né en 1941 à Ottersbourg dans le nord de l'Allemagne, Harald Vogel fit ses études musicales à la Westfalische Kirchenmusikschule d'Herford. A l'Hochschule für Musik d'Hambourg, il obtint en 1966 le diplôme "A" en musique d'église et termina ses études à l'Université d'Hambourg en musicologie.

Depuis 1964 il enregistre un documentaire sur les orgues historiques du nord de l'Allemagne et de l'Hollande pour diffusion sur les ondes de Radio Bremen. Dès 1966, sa compétence en temps que conseiller dans la restauration des orgues historiques de l'Allemagne du nord, le porta à organiser plusieurs conférences internationales dans ce domaine. En avisant plusieurs facteurs d'orgues dans bon nombre de pays, il influença la renaissance de la facture d'orgues anciennes. Depuis 1977 il organise des tournées estivales ayant pour but de donner un aperçu du monde de l'orgue européen.

Dévoué depuis près de vingt ans à la recherche de la technique ancienne, Harald Vogel fonda, en 1972, l'Académie d'Orgue de l'Allemagne du nord. Cette institution, située depuis 1978 dans le Steinhaus Bunderhee à Ostfriesland, promouvoit les anciennes practiques d'interprétation sur instruments originaux. Plus de 100 orgues datant du XV^{e} au XIX^{e} siècle se trouvent dans le pays d'alentour.

Ses émissions diffusées à la radio, ainsi que ses enregistrements sur les orgues restaurées du nord de l'Allemagne et de l'Hollande, ont encouragé Me.Vogel d'étendre ses activités à travers plusieurs pays. Il donne régulièrement des récitals et des séminaires en Europe, au Japon, et aux Etats-Unis.

L'an dernier il fut nommé directeur en chef de la musique pour l'Eglise Réformée de l'Allemagne du nord-ouest.

(trad.Henri-Paul Pezet)

HARALD VOGEL

Born in 1941 in Ottersberg, North Germany, Harald Vogel studied at the Westfälische Kirchenmusikschule in Herford, at the Hochschule für Musik in Hamburg, where he received the A-Diploma for Church Music in 1966, and at the University of Hamburg (musicology).

Since 1964 he has been working on a recorded documentation of the historical organs in North Germany and northern Holland for Radio Bremen. In 1966 he began his work as a consultant for the restoration of historical organs in North Germany, and has since then led international organ conferences on the subject. In his capacity as advisor to organ builders in various countries, he has particularly influenced the tendency toward building new instruments in specific historical styles. Since 1977 he has been conducting summer organ tours designed to give an overview of the organ culture in Europe.

For almost twenty years he has devoted himself to rediscovering the old methods of keyboard playing. In 1972 Harald Vogel founded the North German Organ Academy in order to teach early performance practices on the original keyboard instruments in North Germany. As of 1978 the Academy is permanently located in the Steinhaus Bunderhee, an historical building in Ostfriesland, surrounded by more than 100 antique organs from the 15th - 19th centuries.

His radio programs and recordings, made on the well-preserved organs of North Germany and Holland, have introduced him to many other countries, and he regularly plays recitals and gives seminars in Europe, the United States and Japan.

In 1982 he has been appointed director of church music for the Reformed Church in North-West Germany.

Te Deum laudamus — Dietrich Buxtehude (1637-1707)
(Praeludium)
Te Deum laudamus
Te Martyrum
Tu devicto
Pleni sunt coeli et terra

Wir glauben all an einen Gott — Balthasar Resinarius (1485-1544)
aus "Neue Deutsche Geistliche Gesänge" (Wittenberg, Georg Rhau 1544)

Wir glauben all an einen Gott — Anonymous
aus der Celler Tabulatur von 1601)

Wir glauben all an einen Gott — Heinrich Scheidemann (1596-1663)
aus der Zellerfelder Tabulatur

Wir glauben all an einen Gott — Johann Sebastian Bach (1685-1750)
(BWV 680) aus dem dritten Teil der Clavier-Übung

Wir glauben all an einen Gott, Vater
(BWV 740)

Passacaglia und Fugue in c-moll
(BWV 582)

NOTES

The Tablature of the Basle Humanist Bonifacius Amerbach was written by Hans Kotter mainly in 1513. The last entry (1532) an arrangement of the song "Us tiefer Not schry ich zu dir" is the earliest example of "Protestant" organ art. - The compositions of Johann Walther and Balthasar Resinarius originated in the circle around Martin Luther. They were transferred to the organ in the style current in the 16th century. - In the choral arrangements of Scheidemann, Buxtehude and Bach the development of the Lutheran organ chorale can be followed up to its - until now - final form with J.S.Bach.
In Buxtehude's Te Deum there is a mixture of elements of the new dramatic organ style ("stylus phantasticus") and the traditional Alternatim-practice in which individual verses (of the Magnificat, the Te Deum, or of Psalms and songs) were assigned alternately to the choir and to the organ.
Nicolaus Bruhns's Praeludium in e-minor is a typical example of the North German "stylus phantasticus" in which an original dramatic conception was developed. - At the end stands Bach's Passacaglia, representing a "summa" of Protestant organ art.

La grande partie de la Tablature de Bonifacius Amerbach, humaniste bâlois, fut composé par Hans Kotter en 1513. Datant de 1532, la version d'orgue de la chanson "Us tiefer Not schry ich zu dir"est la dernière oeuvre du manuscrit. C'est le premier exemple de l'oeuvre d'orgue protestante. - C'est de l'entourage de Martin Luther que l'on trace les compositions de Johann Walther et Balthasar Resinarius. Ces pièces furent transcrites pour orgue à la manière courante au XVIe siècle. - Nous pouvons tracer le développement de la chorale protestante à travers les arrangements de Scheidemann et Buxtehude, pour enfin comprendre la structure finale, telle que dans les chorales de J.S.Bach. - Le Te Deum de Buxtehude témoigne d'un mélange de styles; celui du nouvel orgue 'dramatique' (stylus phantasticus), et celui de la pratique courante (Alternatim). Dans ce dernier style, les vers (dans le Magnificat, le Te Deum, ou les psaumes et chansons) sont partagés, tantôt par le choeur, tantôt par l'orgue. - Le prélude en mi mineur de Nicolaus Bruhns est un exemple typique du "stylus phantasticus" du nord de l'Allemagne. Cette pièce développe sa conception de "style dramatique" d'une façon tout à fait particulière. - Ainsi, terminons avec l'oeuvre qui represente, sans aucun doute, le sommet de la tradition protestante d'orgue:
la Passacaille de J.S.Bach.

(trad. Henri-Paul Pegot)

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 7 October 1983, 8 pm

McGILL UNIVERSITY WIND SYMPHONY PRESENTS
THE MUSIC OF RICHARD STRAUSS

DIRECTOR: ROBERT GIBSON

GUEST SOLOIST: Theodore Baskin, principal oboe
Montreal Symphony Orchestra

- -

symphony members:
(* section leader)

First flute: J. Rothberg*
P. St.Laurent, T. Christopherson, N. Boisvert, M. A. Smart /piccolo, B. Haslett
Second flute: J. Parsons*
C. Rheaume, M. Roberge, E. Sinanoglu, D. Gibbens, K. Guevremont
First oboe: R. Levitt*, A. Gendron
Second oboe: C. Boisvert, R. Joss
First bassoon: N. Surti Second: B. Savoie
Contrabassoon: P. McMullen
First clarinet: M. Simons*, Y. Adam
Second clarinet: E. Mulhall /E^b*
R. Belanger, M. Pilote, S. Rothmann
Third clarinet: A. Trottier, C. Scott-Taggart, A. Cantafio, L. Collier, R. Key, M. Smit
Alto clarinet: J. Pietraroia Bass: C. Flanagan, L. Crossfield
Contraclarinet: L. Pitre
First altosaxophone: M. Roy*, J. Bell /soprano
Second alto saxophone: S. Ballantyne, S. Aldrich
Alto saxophone: J.F. Guay, D. Leduc, F. Blais, P. Wightman
Tenor saxophone: J. Brazeau
Baritone saxophone: C. Quillian, F. McNulty
French horn: I. J. Kay*, II. R. Chenier, III. V. Ouimet
First cornet: C. dos Santos*
B. Mahar, R. Sigal
Second cornet: M. Perkins, B. Dowler, C. Barry, S. Muncer
Third cornet: K. Miller, S. Leavitt, M. Dion, S. MacIntyre, J. Desson, A.Campbell
First trumpet: A. Butcher Second: P. Cook
First trombone: P. Cousineau*, L. Richards
Second trombone: L. Lauzon, P. Canty
Third trombone: P. Downs, T. Persaud°
Euphonium: M. Eaman
Tuba: G. McGillis*
G. Rode, T. Mastrioni
Percussion: N. Girard*
L. Lussier, Y. Thibault, F. Guathier

Managers: M. Perkins, J. Desson
Librarians: S. MacIntyre, M. Smit

RICHARD STRAUSS
b./né Munich 1864 d./m. Garmisch 1949

1. FANFARE (1924)

2. WALTZES from "DER ROSENKAVALIER" (1911) arr. Calliet

3. SERENADE in E^b for 13 winds, Op.7 (1881)

4. CONCERTO in D Major (1945)

Allegro moderato
Andante
Vivace
Allegro

Theodore Baskin, oboe
Eugene Plawutsky, piano

-INTERMISSION-

5. DON JUAN (1888) arr. Hindsley
(symphonic poem/poème symphonique)

McGill records are on sale at intermission. Les disques McGill sont en vente pendant l'entracte.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 11 October 1983, 8 pm

C E L L O R E C I T A L

R O B E R T B A R D S T O N

student of Walter Joachim

assisted by PAUL KEENAN, PIANO

and HANK KNOX, HARPSICHORD

This recital is presented in partial fulfillment of the requirements for the Concert Diploma. / Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert.

SONATA No.2 in D major — J. S. Bach (1685-1750)

Adagio : Allegro
Andante
Allegro

Robert Bardston, cello, & Hank Knox, harpsichord

ADAGIO and ALLEGRO, Op.70 — Robert Schumann (1810-1856)

Langsam, mit innigem Ausdruck
Rasch und feurig

Robert Bardston, cello, & Paul Keenan, piano

SONATE (1915) — Claude Debussy (1862-1918)

Prologue
Sérénade et Finale

cello & piano

INTERMISSION

SONATA in D Major, Op.78 ("Regenlied sonata") — Johannes Brahms (1833-1897) *transcribed for cello from the violin sonata by Brahms*

Vivace ma non troppo
Adagio
Allegro molto moderato

cello & piano

VARIATIONS on a THEME OF ROSSINI — Bohuslav Martinu (1890-1959)

Theme
Variation I, II, II, IV

cello & piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 12 October 1983, 8 pm

VOICE RECITAL BY

STEVEN LECKY, BARITONE,
student of Winston Purdy

MICHAEL McMAHON, PIANIST

This voice recital is presented in partial fulfillment o
the requirements for the degree of Master of Music. / Ce
récital fait partie des épreuves imposées pour l'obtentio
d'une maîtrise en musique.

(german songs /résumés de chansons allemand)

FRANZ SCHUBERT

1. DER MUSENSOHN SON OF THE MUSES

Through field and wood to wander / And pipe away my ditty,
Thus go from place to place! / And everything's in rhythm
With me; my beats all follow; / All follow in my train.

I scarcely now can wait for /The first flower in my garden,
That first blossoming tree. /They give my songs glad greeting
And when returns the winter / I shall sing of that dream.

In distant lands I'll sing it. / Their length and breadth
all frozen -/ How blooms the winter fair!
This blossom too shall vanish / And new joys be discovered
Upon the heights there builded.

And there under the linden / I'll find me two young people;
I'll soon have them astir. / The sturdy fellow whistles;
The girl, before stand-offish, / Twirls to my melody.

You set my feet a-flying, / Through hill and dale driving
Your loved one far from home. / You lovely, gracious muses,
Ah, when in your sweet bosom / Shall I at last find rest?

(français) LE FILS DES MUSES
Je vais par les champs et les bois en sonnant de mon pipeau! Et quand je passe, tout marque la mesure.
A peine si j'attends la premiere fleur et, quand revient l'hiver, je chante encore ce réve.
Je le chante au loin parmi les frimas et remets de la joie sur les collines.
Quand je trouve les jeunes gens assemblés sous le tilleul, aussitôt je les anime. Le gars endormi s'épanouit, la fille gauche valse selon ma melodie.
Vous m'avez entrainé, ô Muses, loin de ma maison. Quand reposerai-je enfin dans vos bras?

2. WANDRERS NACHTLIED I

WANDERER'S NIGHT SONG I
You that are from Heaven above, / All our suffering and torment stilling,
Him who doubly miserable, / Double fill with fresh delight,
Ah, I am so tired of chasing! / To what end is all this pain and bliss?
Sweetest peace, / Come, ah, come into my breast!

(français) CHANT DU VOYAGEUR DANS LA NUIT I
Toi qui viens du ciel, / Qui apaises maux et douleurs,
Qui dispenses à l'homme deux fois misérable / Un double réconfort,
Je suis las d'errer! / A quoi bon souffrances et joies?
Douce sérénité, / Viens, ah! viens dans mon coeur!

3. GANYMED

How in the morning sun / You glowing surround me,
Spring, my Beloved! / With thousandfold joy of love
Crowding to my heart / Of your unchanging glow
Holy sensation, / Infinite beauty!
So that I feign would / Clasp you in these arms!

Ah, at your bosom / I am lying and thirsting,
And your flowers, your grass / Urge to'ards my heart!
You cool the burning / Thirst of my breats, / Caressing
morning breeze! / And the nightingale, too, sings
Lovingly calling from misty vales.
I'm coming, I'm coming, / Whereto, ah, whereto?

Upward, upward it urges, / The clouds are floating.
Downward the clouds / Incline to'ard the yearning love.
To'ard me, to'ard me! / In your lap / Upwards!
Embracing, embraced. / Upward to you, / Loving father!

(français)
Dans les feux du matin, comme tu m'échauffes de toutes parts, printemps bein-aimé! Ah! pouvoir te saisir! Tu apaises l'ardente soif qui consume mon ame, aimable brise du matin! Je m'élève, je m'élance. Les nuages s'inclinent à l'appel de l'amour. J'embrasse et suis embrassé! Je m'élève vers ton sein, père de tout amour!

4. WANDRERS NACHTLIED II

Over all hill tops / Is peace, / In all trees / You feel
Hardly a breeze; / The birds fall silent in the wood.
Only wait, soon / You too will be at rest.

(français)
Sur tous les sommets, repos; sur toutes les futaies, à peine on sent un souffle. Les oiseaux des bois font silence. Attends: bientôt ce sera ton tour.

5. ERLKONIG

THE ERL-KING

Who rides so late through night and wind? / It is the father with his child; / He holds the boy safe in his arms, He grasps him surely, he keeps him warm.

"My boy, why do you hide your face in fear?" "Don't you father see the Erl-King there? The Erl-King with crown and tail?" "My son, it's but a sheet of mist."

'You sweetest child, come, go with me! / Some fine games I shall play with you; / Many a gay flower grows on the shore, / My mother has many a garment of gold.'

"My father, my father, do you not hear, / What promises Erl-king's whispering to me?" / "Be calm, stay calm, my child: In dry leaves rustles the wind."

'Will you, gentle boy, now come with me? / My daughters shall wait upon you; / My daughters lead the nightly round, They'll rock and dance and sing you to sleep.'

"My father, my father, and don't you there see / Erl-king's daughters in the unholy spot?" "My son, my son, I see it quite clear: / It is the old willows that seem so grey."

'I love you, I'm attracted by your lovely youth, / And if you aren't willing, I shall use force.' / **"My father, my father, he's touching me now! Erl-king has done me grievous harm!"**

The father shudders, he now rides fast, / In his arms he holds the groaning boy, / He reaches the farm with his last strength: / In his arms the child was dead.

(français) LE ROI DES AULNES
Qui chevanche si tard par la nuit, le vent? C'est le pêre avec son enfant. "Mon fils, pourquoi caches-tu, si inquiet, ton visage?" "Père, ne vois-tu pas le roi des aulnes?" "Mon fils, c'est un banc de brouillard." - Le roi des aulnes fait à l'enfant de douces promesses - "Mon père, n'entends-tu pas?" "Reste calme, mon enfant, c'est le vent qui passe dans les feuilles seches"..."Pere, mon pere, voila qu'il me saisit". - Le père frémit force d'allure: quand il arrive à la maison, l'enfant était mort.

HUGO WOLF - THE HARPIST'S SONGS / Chants du Harpiste

1. WER SICH DER EINSAMKEIT ERGIBT

He who gives way to solitude,/ Ah he is soon alone;
Everyone lives, everyone loves /And leaves him in torment.
Yes, leave me to my torment! / And if only I could once be
Really quite solitary, / Then I should not be alone.
A lover tiptoes to go and see / If his sweetheart is alone?
So day and night creeps o'er me / Torment in my solitude,
Agony in my solitude. / Ah when one day I shall be
Alone in my grave, / Then I will be left in peace.

(français)
Si tu te confies à la solitude, hélas! Tu es bientôt seul.
Chacun vit, va à ses amours et te laisse avec ta peine. /
Oui, laissez-moi à ma souffrance et, si je peux être
solitaire un jour, je ne serai plus seul. / De même qu'un
amant se faufile sans bruit, l'oreille au guét, pour savoir
si son amie est seule, de même jour et nuit la peine, la
souffrance assiègent ma solitude. / C'est seulement lorsque
je serai solitaire dans la tombe qu'elle me laissera seul.

2. AN DIE TUEREN WILL ICH SCHLEICHEN

I will creep to the doors / And stand there still and
modestly. / Virtuous hands will give me food / And then I
shall pass on. / Everyone will deem himself happy
When seeing me appear before them, /He will weep some
tears, / And I know not why he weeps.

(français)
J'irai de porte en porte, calme et respectueux, une main
charitable me donnera pitance et je m'en irai. Chacun veut
se croire heureux lorsque je me présente; s'il verse une
larme, je ne sais pour qui.

3. WER NIE SEIN BROT MIT TRAENEN ASS

Who never ate his bread with tears, / Who never sat,
throughout the bitter nights, / Weeping on his bed,
He knows you not, you heavenly powers.
You lead him into the mainstream of life, / There you let
him contract guilt, / Then you leave him to his torment:
For all guilt is avenged on earth.

(français)
Celui qui n'a jamais mangé son pain en pleurant, qui n'as
pas connu les nuits douloureuses où l'on pleure, assis sur
son lit, ne vous connais pas, puissances celestes!
Elles nous jettent dans la vie, elles laissent pêcher le
malheureux puis le livrent au remords, car tout pêché se
paie sur terre.

Five Songs

Franz Schubert
1797-1828
texts
Goethe

Der Musensohn
Wandrers Nachtlied I
Ganymed
Wandrers Nachtlied II
Erlkönig

GESÄNGE DES HARFNERS

Hugo Wolf
1860-1903
texts
Goethe

Wer sich der Einsamkeit ergibt
An die Türen will ich schleichen
Wer nie sein Brot mit Tränen ass

: intermission :

from SONGS OF TRAVEL

Ralph Vaughan Williams
1872-1958
texts
Robert Louis
Stevenson

Youth and Love
The Infinite Shining Heavens
In Dreams
Bright is the Ring of Words

HISTOIRES NATURELLES

Maurice Ravel
1875-1937
paroles de
Jules Renard

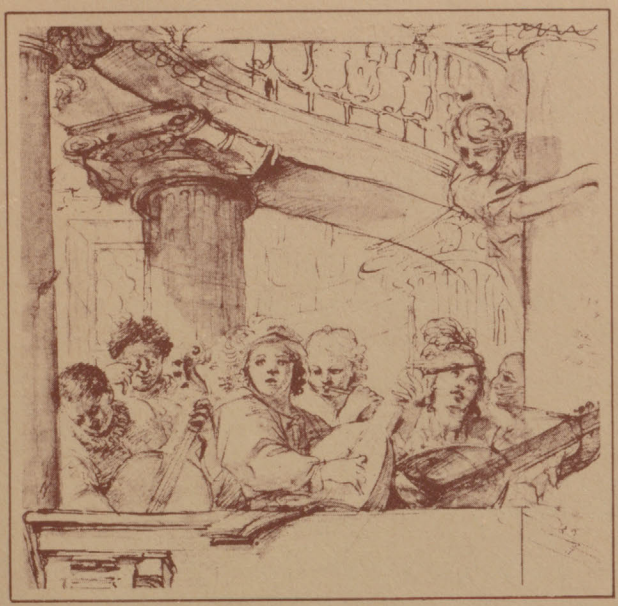
Le Paon / The Peacock
Le Grillon / The Cricket
Le Cygne / The Swan
Le Martin-Pêcheur / The Kingfisher
La Pintade / The Guinea-hen

BLUE MOUNTAIN BALLADS (1946)

Paul Bowles
b. 1910
poems by
Tennessee Williams

Heavenly Grass
Lonesome Man
Cabin
Sugar in the Cane

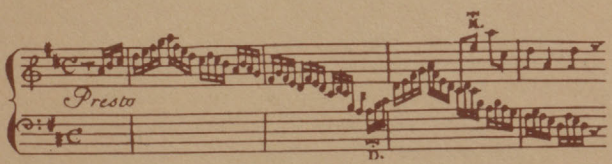




Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio Concert



CBC Radio in cooperation with
the Faculty of Music at McGill University
presents

THE CHILINGIRIAN STRING QUARTET
with
HÉLÈNE GAGNÉ, cello

Pollack Concert Hall
Thursday, October 13, 1983 – 8:00 p.m.

. . . . . .

THE CHILINGIRIAN QUARTET

Levon Chilingirian, violin
Mark Butler, violin
Csaba Erdelyi, viola
Philip de Groote, cello

THE CHILINGIRIAN QUARTET was formed at the Royal College of Music, London, in 1971. After initial coaching from Siegmund Nissel of the Amadeus Quartet, and with musicologist Hans Keller, they were appointed Quartet-in-Residence at the University of Liverpool. The Quartet's reputation rapidly spread to the European continent. In 1975 they were invited to open the European Broadcasting Union's International String Series in Stockholm. In 1976 the Quartet won the Young Concert Artists International Auditions and made its New York debut in April 1977.

The Quartet has now toured more than 25 countries and regularly gives more than 100 performances each season. It has appeared at a number of celebrated festivals, including the Edinburgh Festival, the Bath Festival, and the Flanders Festival, with performances also at London's famed Promenade Concerts, the South Bank Music Festival, and in Royal Festival Hall.

Recordings of the Chilingirian Quartet appear on EMI, CRD, RCA and Nimbus.

HÉLÈNE GAGNÉ was born in Montreal where she began studying the cello at the Conservatoire de Musique du Québec. She received several travel and study grants from the Canada Council and continued studying with Paul Tortelier, Pablo Casals and Helen Airoff-Dowling. She has toured Canada, the U.S.A., France, Switzerland and Tunisia on many occasions, both as recitalist and soloist with major orchestras.

After her London and English debuts in 1981 she toured England again in 1982 and gave public recitals for the B.B.C. in 1982 and early 1983.

PROGRAMME

STRING QUARTET Bb, Op. 18 No. 6 — ***Ludwig van Beethoven***

– Allegro con brio
– Adagio ma non troppo
– Scherzo: Allegro
– La Malinconia (Adagio – Allegretto quasi allegro – Adagio – Allegretto – Poco adagio – Prestissimo)

INTERMISSION

STRING QUINTET C major, D. 956 — ***Franz Schubert***

– Allegro ma non troppo
– Adagio
– Scherzo: Presto – Trio: Andante sostenuto
– Allegretto

. . . . . .

This concert will be broadcast later this season on the program "ARTS NATIONAL" heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer / Réalisatrice: Kit Kinnaird

. . . . . .

NEXT CBC RADIO CONCERT
Thursday, October 27, 1983 – 8:00 p.m.
Pollack Concert Hall

JOHN GREW, harpsichord

An evening of harpsichord works by Scarlatti, Bach, Marchand and Rameau.

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CBC Radio 940
Stereo 93.5

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 14 October 1983, 8 pm

McGILL SYMPHONY ORCHESTRA

Richard Hoenich: conductor &
musical director

◆◆◆

SYMPHONY No.4, ("Italian") Op.90, 1833 — Felix Mendelssohn 1809-47

Allegro Vivace
Andante con moto
Con Moto Moderato
Saltarello, Presto

♦♦♦ INTERMISSION ♦♦♦

CONCERTO No.1 in e minor for Piano & Orchestra, Op.11, 1829/30 — Frederic Chopin 1810-49

Allegro maestoso
Romance
Rondo

Meijane Quong, piano solo

PRELUDE TO ACT I, "Die Meistersinger von Nürnberg", 1862 — Richard Wagner 1813-83

♦♦

Richard Hoenich, chef d'orchestre et directeur musical de l'Orchestre symphonique de McGill depuis 1982, est un ancien élève du Curtis Institute of Music de Philadelphie. Il a été l'élève de Leonard Bernstein, Michael Tilson Thomas et Herbert Blomstedt et il a également fait des etudes à l'université McGill et à l'université d'Indiania. Instrumentiste de talent, Richard Hoenich est premier basson de l'OSM depuis 1979, après avoir été premier basson de l'Orchestre symphonique de Jerusalem la saison d'avant. Il s'est également produit en tant que pianiste concertiste avec l'OSM. Originaire de Montréal, M. Hoenich a reçu maintes bourses du Conseil des Arts du Canada pour étudier la direction d'orchestre et le basson.
Cet été, Richard Hoenich a pour la première fois dirigé un orchestre américain, au Hollywood Bowl, et il a été salué unanimement par les critiques. Le Los Angeles Times a dit de lui que "c'était un grand chef d'orchestre qui venait parfaitement à bout des rythmes irreguliers, des envolées mélodiques pleines d'entrain et des craquements harmoniques ingenieux de Bartok..."

L'Orchestre jouera le 11 et le 12 novembre. Programme: Mozart, Brahms, Barber, Debussy, et Sexton.



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday 17 October 1983, 8 pm

MARGARET KALIL, soprano

in concert with

CHARLES REINER, at the piano

This concert is dedicated to the memory of the late Hans Heinz, voice teacher at Juilliard School of Music.
Ms. Kalil and Mr. Reiner are on the staff of the Faculty of Music, McGill University. / Mme. Kalil et M. Reiner font tous deux partie du corps enseignant de la faculté de musique, université McGill.

I.

Concert Aria: BELLA MIA FIAMMA' W. A. Mozart

Farewell, beautiful flame of my heart; we're not meant to find happiness together. Yet live! Yield all to fate, to duty. Soon will my death absolve you from the vows we plighted. Beloved I leave you.
Stay, love, I perish, harsh death parts me from thee. Ah, where is the temple, where the altar? Hasten vengeance, this bitter lie is more than I can bear.

II.

PAYSAGE Reynaldo Hahn

Near the murmuring sea, I know a hidden spot in Brittany, Where, on Autumn days, I would love so much to take you, my darling! Oak trees forming a circle around a fountain,... A spring's clear water, with reflections of your siren eyes; Mornings, a bird under the yellow foliage Would come to sing for us. And the sea, by night and day, Would accompany our caresses of love With its never tiring bass voice.

SI MES VERS AVAIENT DES AILES R. Hahn

My verses would flee, sweet and frail, to your garden so beautiful, If my verses had wings Like the bird! They would fly, glittering, To your cheery fireside, If my verses had wings like the wind! To you, pure and faithful, they would hasten, night and day, If my verses had wings, Like love!

L'HEURE EXQUISE R. Hahn

The White moon shines in the forest, From every branch comes forth a voice, Under the foliage. Ah beloved! the pond, reflects the silhouette of the willow, In which the wind is crying. Let us dream, 'Tis the hour! A vast and tender calm Seems to descend from the firmament, which the orb clads in rainbow colours; 'tis the exquisite hour!

CLAIR DE LUNE Joseph Szulc

Your soul is a chosen landscape Where charming masks and bergamasks are promenading, Plying a lute and dancing and almost Sad under their fantastic disguises, While singing in the minor Mode of conquering love and a pleasant life. They do not seem to believe in their happiness and their song mingles with the moonlight: Which sets the birtds in the trees adreaming And makes the fountains sob with ecstasy, The tall fountains among the marble rocks.

MANDOLINE J. Szulc

The serenading swains And the lovely ladies listening Exchange insipid remarks Under the singing boughs. ... ..their short silken vests, Their long dresses with trains, their elegance, their joy And their soft blue shadows, Whirl madly in the ecstacy Of a moon in rose and gray, and the mandolin is chattering Amid the quivering of the wind.

I. BELLA MIA FIAMMA (Mozart)

Adieu belle flamme de mon coeur, nous n'étions pas faits pour trouver le bonheur ensemble. Et pourtant vis! Cède tout à ton destin. Bientôt ma mort te relèvera des voeux que nous avons échangés. Bien-aimée, je te quitte. Demeure; je péris. Une mort cruelle me sépare de toi. Ah où est donc le temple, où est donc l'autel? Hâte ta vengeance, ce mensonge amer est plus que je ne puis supporter.

III. DIE NACHT (Strauss)

La nuit surgit de la forêt..Elle va éteindre toutes les lumières du monde, toutes les fleurs toutes les couleurs;..La gerbe de fleurs elle aussi est pillée. Rapproche ton âme de la mienne oh comme je crains que la nuit ne vienne t'arracher à moi, toi aussi

EINERLEI

La bouche de la jeune fille est toujours le même; le baiser toujours nouveau. Si ses yeux à elle sont les mêmes, son regard à lui demeure vrai; ah bien-aimée tu es unique..pour un si grand nombre.

SEITDEM DEIN AUG

Depûis le jour où tes yeux se sont penchés sur les miens, les cieux m'ont béni...La terre m'a donné ce qu'elle avait de meilleur et elle a comblé ma vie d'un bonheur serein que je dois qu seul moment où tu as plongé ton regard dans le mien.

HAT GESAGT' BLEIBT'S NICHT DABEI

Mon père m'a dit, si tu arrives à endormir l'enfant, je t'apporterai trois oeufs..Or, il en mangera deux et je refuse... Ma mère m'a dit, si tu es gentille, je t'apporterai trois poul Elle en magera deux et je refuse d'obéir... Man amour m'aidit, si tu ne penses qu'à moi je donnerai trois baisers. Et puis qu'importe un poulet ou un oeuf!

CAECILIE

Si seulement tu savais ce que c'est que de rêver de baisers brûlants, de se promener...de longer son regard dans les yeux de l'autre, de se caresser...d'avoir peur pendant les

IV. L'ALTRA NOTTE IN FONDO AL MARE (Boito)

Dans cet opéra basé sur le Faust, Marguerite est devenue folle et dans son délire, elle chante ses méfaits. Elle est accusée d'avoir empoisonné sa mère et d'avoir noyé l'enfant qu'elle a eu de Faust.

V. THE TIME OF PARTING (Hadley)

Apaise mon coeur, que cette séparation soit douce; qu'elle...soit synonyme de complétude; que l'amour se fonde dans la mémoire et le chagrin dans les chansons;..Que le dernier effleurement de tes mains soit aussi doux que la fleur de la nuit. Reste tranquille un moment et garde le silence pour dire tes derniers mots. Je m'incline devant toi et éclaire ton chemin de ma torche.

KNOCK ON THE DOOR (Crist)

Frappe à la porte et l'on te répondra! Ouvre ces murs épais pour me rendre la liberté, et sonne du cor pour m'appeler à la lumière... Tu tressailleras... Des nonnes, des assassins et des ivrognes, saints et pécheurs, un amant..danseuse..clown..sage se moqueront de toi et tu me trouveras mulle part - je suis une pièce, une maison, une rue, un village.

LOVE'S PHILOSOPHY (Quilter)

La source se jette dans la rivière et les rivières dans l'océan;.par une loi divine, toutes les choses se mêlent les unes aux autres. Pourquoi pas moi avec toi? Vois, les montagnes montent aux ciex..la lumière du soleil étreint la terre..mais que valent tous ces baisers si vous ne m'aimez pas?

A GREEN LOWLAND OF PIANOS (Barber)

Quand tombe le jour, aussi loin que l'on peut voir, des troupeaux de pianos noirs..écoutent les grenouilles..séduits par la spontanéité lunaire..après les vacances, ils ont fait scandale dans une salle de concert refusant de donner leur lait.etomme des vaches, jetant un regard indifférent sur les fleurs blanches de l'auditoire et les ouvreurs gesticulant - les pianos noirs.

JOY (Watts)

Je délire. Je vais chanter aux arbres, aux étoiles..j'aime, je suis aimée...Maintenant enfin je peux mourir. Le vent et la faimme me chaussent. Mon coeur est en feu et chante pour se donner de pouvoir marcher sur la pelouse ou dans les étoiles. Enfin, enfin je peux vivre.

VI. EL MAJO DISCRETO (Granados)

On dit qu'il est laid. Je l'ignore:.."l'amour est aveugle". Mais, s'il n'est pas le plus beau homme, il est discret. Si je lui confie un secret, je sais qu'il le gardera.

EL MIRAR DE LA MAJA

Pourquoi mes yeux s'enflamment-ils d'une si violente passion? Quand je le rencontre, il dit qu'il voile son visage pour le protéger d'un regard qui pourrait le détruire.

DE LOS ALAMOS VENGO, MADRE (Rodrigo)

Je suis venue des peuplier, mère. J'ai vu comment leurs branches se balancaient dans le vent. Près des peupliers de Séville, j'ai vu mon bel amant.

CANCION AL ARBOL DEL OLVIDO (Ginastera)

Je possède un arbre que j'appelle arbre oublié. Pour ne pas penser à toi, je me suis allongé sous l'arbre oublié..Quand je me suis réveillé de ce rêve, j'ai pensé à toi à nouveau...

LAS LOCAS POR AMOR (Turina)

Je vous aimerai Déesse Vénus si vous souhaitez être aimée longtemps et avec sagesse. La Déesse de Cithre a répondu: "Je préfère, comme toutes, être aimé peu de temps mais follement!"

III.

DIE NACHT Richard Strauss

Out of the farest comes the night, Quietly she moves in from behind the trees; She gazes about her in the wide circle, Now be careful! All the lights of the world, all the flowers, All the colours, she extinguishes; She steals the silver from the streams, takes from the copper dome of the cathedral its gold. The spray of flowers stands plundered. Draw closer soul to soul; Oh I am afraid the Night will steal you, too, from me.

EINERLEI R. Strauss

Her mouth is always the same, his kiss always new, Her eyes yet the same, His fresh look is true; Ah you beloved one of a kind, as would to you so many of a kind! One of a kind, many of a kind, Oh you beloved one of a kind.

SEITDEM DEIN AUG R. Strauss

Ever since your eyes looked into mine, heaven above showered down upon me. What more had the earth to offer? It gave its best to me, and with peaceful happiness of the heart, my whole life was filled, because of that one moment.

HAT GESAGT BLEIBT'S NICHT DABEI R. Strauss

MY FATHER said I should rock the baby and he would cook three duck eggs for me in the evening: if he cooks these, he will eat two, and I'm not working for one egg!
MY MOTHER said I should tell on the maids and she would roast for me three birds in the evening: if she roasts them, she will eat two, and for one bird I won't turn traitor!
MY SWEETHEART said I should think of him and he would give me three little kisses in the evening: if he gives me three, it won't stop at that! What do I care about birds? What's an egg to me?!!

CAECILIE R. Strauss

If you but knew what it is to dream of burning kisses, of wandering, of reposing with the lov'd one; of gazing into each other's eyes, and caressing, and chatting - if you but knew what it is to be afraid through lonely winter nights,.... If you but knew what it is to live surrounded by the world-creating breath of divinity, to soar upwards, raised and carried to sublime heights, If you but knew this, you would live with me!

INTERMISSION

IV.

Aria: L'ALTRA NOTTE IN FONDO AL MARE Arrigo Boito
(from MEFISTOFELE)

Margherita has gone mad and in her delirium she sings of her misdeeeds. She is accused of poisoning her mother and drowning the baby fathered by Faust.

V.

THE TIME OF PARTING Henry Hadley

Peace, my heart, let the time for the parting be sweet; ...

KNOCK ON THE DOOR Bainbridge Crist

Knock on the door, and you shall have an answer!...I am a room, a house, street, town.

LOVE'S PHILOSOPHY Roger Quilter

The fountains mingle with the river... What are all these kissings worth, if thou kiss not me?

A GREEN LOWLAND OF PIANOS Samuel Barber

In the evening as far as the eye can see - herds of black pianos...

JOY Winter Watts

I am wild, I will sing to the trees, to the stars in the sky, I love...

VI.

EL MAJO DISCRETO Ernesto Granados

They say that my majo (a man of Madrid) is homely; Perhaps it is so, for love is but a desire that blinds and dazzles. For a long time I have known that he who loves is blind. But if my majo is not a man who is noted for being handsome, He is discreet and keeps a secret which I confided in him, knowing he is trustworthy. What is the secret my majo kept? It would be indiscreet to tell. No little effort is needed to discover the secrets a majo has with a woman. He was born in Lavapies. Eh! He's a majo, a majo is he!

EL MIRAR DE LA MAJA E. Granados

Why do my eyes have this deep look? I must lower my lids to mask scorn and hatred. Such fire they give forth that by chance with passion I fix them on my love, they make me blush. Therefore the Chispero (man of Madrid) to whom I have given my soul, When meeting me pulls his hat down and says to me: My Maja! Do not look at me, For your eyes are light lightening, and with their burning passion, they destroy me.

DE LOS ALAMOS VENGO, MADRE Joaquin Rodrigo

I have come from the poplars, Mother, I've seen how their branches swayed in the breezes. By the poplar trees of Sevilla I have seen my handsome lover.

CANCION AL ARBOL DEL OLVIDO Alberto Ginastera

In order not to think about you, I laid down for a short nap under the forgotten tree, and I slept very well. - When I awoke from that dream I was thinking of you again, because I forgot to forget you, Vidalitay.

LAS LOCAS POR AMOR Joaquin Turina

I shall love you Goddess Venus if you prefer to be loved a long time and with wisdom. But, the Goddess of Citres answered, "I prefer, like all women, to be loved a little while but with madness." I shall love you Goddess Venus!

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 19 October 1983, 8 pm

R E C I T A L :

T H E O D O R E B A S K I N - O B O E

A N D

E U G E N E P L A W U T S K Y - P I A N O

Tonight's performers are both members of the teaching staff of the Faculty of Music. Mr. Baskin is also the Principal oboe, Montreal Symphony Orchestra. Mr. Plawutsky is Resident Conductor, Orchestre des jeunes du Québec.

Les interprètes de ce soir font tous deux partie du corps enseignant de la faculté de musique.
M. Baskin est hautbois solo de l'Orchestre symphonique de Montréal. M. Plawutsky est aussi chef en résidence de l'Orchestre des jeunes du Québec.

NOTE: McGill University Records are on sale during the intermission. / Les disques "McGill" sont en vente pendant l'entracte.

VARIATIONS FOR OBOE — Gioacchino Rossini
1792 - 1868

SONATA No.15, K.454 — Wolfgang Amadeus Mozart
1756 - 1791

Largo - Allegro
Andante
Allegretto

ADAGIO & ALLEGRO, Op.70 — Robert Schumann
1810 - 1856

intermission

CONCERT No.9 in E — François Couperin
"Il ritratto dell'Amore" — 1668 - 1733

i. "Le Charme" (from Les Gouts réunis)
(Gracieusement et gravement)
ii. "L'Enjouement" *(Gayement)*
iii. "Les Graces", Courante Françoise
iv. "Le je-ne-scay-quoy" *(Gayement)*
v. "La vivacité"
vi. "La noble Fierté", Saraband *(Gravement)*
vii. "La Douceur" *(Amoureusement)*
viii. "L'et Coetera ou Menuets"

SONATA — Camille Saint-Saëns
1835 - 1925

Andantino
Allegretto
Molto Allegro



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 21 October 1983, 8 pm

McGILL COLLEGIUM MUSICUM

directed by Mary Cyr

guest: Sandra Mangsen, harpsichord

and the

McGill Collegium Musicum
playing on baroque instruments:

Michèle Gagné, soprano
Anne-Marie Donovan, mezzo-soprano
Jean-Luc Boudreau, recorder
Deborah Jackson, recorder
Kelly Rice, recorder
Karen Langille, violin I
Sophie Rivard, violin II
Sylvie Renaud, viola
Mary Cyr, viola da gamba & violoncello
Pamela Mason, violone
Judy Cytrynbaum, organ
David Sandall, harpsichord

Saturday, Oct. 22; 10 am - 1 pm.
BAROQUE VIOLIN MASTER CLASS with JEAN LAMON (Toronto)
Auditors are welcome. Fee: $10.
Recital Hall, 555 Sherbrooke West (Faculty of Music)

McGill University Records are on sale at intermission, including the recent release by Mary Cyr, Loves Passion and other Ayres for Lyra-Violl.

TEXTS

DOMINE, DOMINUS NOSTER (Campra)

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra!

(Gravement) Quoniam elevata est magnificentia tua, super coelos. Ex ore infantium et lactentium perfecisti laudem propter inimicos tuos, ut destruas inimicum et ultorem.

(Recitatif) Quonaim videbo coelus tuos, opera digitorum tuorum: lunam et stellas quae tu fundasti. Quid est homo, quod memor es ejus? aut filius hominis, quoniam visitas eum?

(Gay) Minuisti eum paulo minus ab angelis, gloria et honore coronasti, eum; et constituisti eum super opera manuum tuarum. Minuisti eum (&c)...

(Recitatif) Omnia subjecisti sub pedibus ejus, oves et boves universas: in super et pecora campi.

(Vivement) Volucres coeli, et pisces maris, qui perambulant semitas maris.

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra!

(PSALM VIII)

LE TRIOMPHE DE LA CONSTANCE (Montéclair)

Récitatif (tendrement)
Ce fut sous ces ormeaux que l'ingrate Climène me promit de m'aimer d'une éternelle ardeur. Rien ne devoit jamais me banir de son coeur; rien ne devoit briser une si belle chainne. Cependant, au mepris de ses sermens, d'un berger inconnu devenant la conquête a lui doner la main. L'Inconstante s'aprete et m'abandone aux plus cruels tormens.

Air (tendrement et un peu de mouvement)
Pour me vanger de l'Infidelle, Qui trahit de si tendres feux Que ne puis-je inconstant come elle M'engager dans de nouveaux neouds! Mon coeur soumis à d'autres charmes Pouroit oublier ses malheurs: Souvent un destin sans allarmes Succede aux plus vives douleurs.
Pour me vanger (&c)...

Récitatif
Mais non, d'un vain depit n'ecoutons point la voix. Aimons jusqu'au tombeau l'Ingrate qui m'outrage. Heureux si tant d'amour pouvoit à la volage Montrer la honte de son choix!

Air (tendrement)
Trop charmante flame, Fidelles amours, Au fond de mon ame Demeurez toujours. Et toi ma musète Fais par tes accords que l'Echo repete Mes tendres transports.
Trop charmante flame (&c)...

over...

Récitatif
C'est ainsi que des feux dont son coeur est épris Damon signaloit la constance, Quand l'objet de ses voeux s'ofre à ses yeux surpris, Et d'un tendre regard flate son esperance. Venez vous, lui dit-il, pour jouir de mes maux? Ah! n'est-ce pas assez d'avoir causé ma peine? Faut-il encor... Tu n'eus point de rivaux, Repond en l'abordant la sensible Climène, J'ai voulu m'assurer de ta sincere ardeur.
(lentement et tendrement)
Pardone à mon amour cette feinte cruelle. Ja la paye assez cher par la douleur mortelle Qu'elle coute à ton coeur.

Air (gay)
Ne cedons point à l'Inconstance, Fuyons ses pieges dangereux. Et que notre perseverance Nous rende dignes d'etre heureux. En vain dans des chaînes nouvelles Nous cherchons de nouveaux plaisirs, Ce n'est que les ardeurs fidelles Qui peuvent combler nos desirs.
Ne cedons point à l'Inconstance, (&c)...

SUMMI REGIS PUERPERA (Carissimi ?)
Summi regis puerpera, O quam pulchra es in coelis.
Quam decora, quam formosa in gloria Domini.

ARIA for Epiphany (Telemann)
Liebster Jesu, kehre wieder, hoerst du nicht?
Sprich dem Herzen troestlich zu, dass mir weiter Trost und Ruh!, nicht gebricht.
Liebster Jesu (&c)...

THE INSTRUMENTS:

VIOLINS: anonymous 18th Cent.; Rowland Ross, (Stradivari)
STRINGS by Dominik Zuchowicz: Viola (Amati), Cello (Castagneri), violone (Linarolo)
6-string lyra viol: Peter Tourin (Henry Jaye)
7-string viola da gamba: R.Ossenbrunner (Colichon)
POSITIV ORGAN: Gerhard Brunzema
HARPSICHORD: Willard Martin
RECORDERS: Jean-François Beaudin, David Ohannesian

,OMINE, DOMINUS NOSTER . . . . . .André Campra
IVe livre, 1706) *motet for* 1660-1744
oprano, recorder & continuo

*Michèle Gagné, soprano * Jean-Luc Boudreau, recorder*

YRA VIOL SOLOS
A Pollish Ayre : A Pollish Villanel : Tobias Hume
Harke, harke : My Mistress hath a pritty thing : d.1645
She loves it well : Loves Farewell
Bonny sweet Robin (anonymous)

Mary Cyr, lyra viol

E TRIOMPHE DE LA CONSTANCE . . . . . .Michel Pignolet
ntata for de Montéclair
oprano, viola da gamba & continuo 1667-1737

Anne-Marie Donovan, mezzo-soprano
Sandra Mangsen, harpsichord

INTERMISSION

UMMI REGIS PUERPERA. . . . . *attr. to* Giacomo Carissimi
tet for 1605-1674
sopranos, 2 violins & continuo

*Michèle Gagné, soprano * Anne-Marie Donovan, mezzo-soprano*

ONATA in D Minor, "La Follia" . . . . . Antonio Vivaldi
V 63) *for 2 violins & continuo* 1678-1741

IA: "Liebster Jesu, kehre wieder". . Georg Philipp Telemann
r soprano, 2 recorders, 1681-1767
rings & continuo

Michèle Gagné, soprano

IITE IN A Minor . . . . . G. P. Telemann
recorder, strings & continuo
Ouverture - Les Plaisirs - Air à l'Italien -
Réjouissance

Deborah Jackson, recorder



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 25 October 1983, 8 pm

GRADUATION RECITAL

DANY NACHMAN, PIANIST

This recital is presented upon successful completion of the requirements for the degree of Bachelor of Music with a Major in (Keyboard) Performance. Mr. Nachman has been a student of Dorothy Morton.

Ce récital est présenté une fois que le candidat a satisfait aux exigeances du grade de bachelier en musique - interprétation. M. Nachman a été l'élève de Dorothy Morton.

SONATA No.27 in E Minor, Op.90 — Ludwig van Beethoven 1770-1827

i. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

ii. Nicht zu geschwind und sehr singbar vorzutragen

WALDSZENEN, Op.82 — Robert Schumann 1810-1856
Forest Scenes - Scènes de la forêt

i. Eintritt - *Entrance - Entrée*

ii. Jäger auf der Lauer - *Hunters on the lookout Chasseurs aux aguets*

iii. Einsame Blumen - *Solitary flowers Fleurs solitaires*

iv. Verrufene Stelle - *Haunted spot Endroit hanté*

v. Freundliche Landschaft *Charming landscape Joyeux paysage*

vi. Herberge - *The wayside inn L'auberge*

vii. Vogel als Prophet - *The prophet bird L'oiseau prophète*

viii. Jagdlied - *Hunting song Chant de chasse*

ix. Abschied - *The departure - Le départ*

INTERMISSION

SONATA No.2 in F# Minor, Op.2 — Johannes Brahms 1833-1897

i. Allegro

ii. Andante con espressione

iii. Scherzo: allegro
Trio: poco più moderato

iv. Finale
Introduzione: sostenuto
Allegro non troppo e rubato
Molto sostenuto



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 26 October 1983, 8 pm

Part I:

JAZZ WORKSHOP BAND II directed by Gerry Danovitch

BACK BONE . . . . . .Thad Jones
FRED . . . . . Neal Hefti
CHICKENSCRATCH . . . . . Les Hooper
CHEESECAKE . . . . . Paul Clark
MacARTHUR PARK . . . . . Jimmy Webb
WIND MACHINE . . . . . Sammy Nestico

SAXOPHONES
alto: Linda Crossfield, Simon Aldrich
tenor: Yves Adam, Jacques Brazeau
baritone: Chris Quillian

TRUMPETS
Alan Butcher — Bill Mahar
Brett Dowler — Kate Miller
Madeleine Dion

TROMBONES
Phil Cousineau — Richard Gagnon
Tracy Persaud — Pat Downs

TUBA
Greg McGillis

PIANO — Louise Beauchesne
BASS — Rhonda Smith, Marcel Boulanger
GUITAR — Reno Destefano
DRUMS — Pierre Dubé

McGill University Records on sale at intermission. /Les disques McGill sont en vente pendant l'entracte.

Part II:

JAZZ WORKSHOP BAND I directed by Gerry Danovitch

RAISE MY RENT . . . . . Gordon Goodwin
BORDERLINE . . . . . Paul Clark
BLUES IN ANOTHER MINUTE . . Thad Jones
THE CHECK'S IN THE MAIL. Gordon Goodwin
ADAM'S APPLE. . . . . Alan Broadbent
LA FIESTA . . . . . Chick Corea

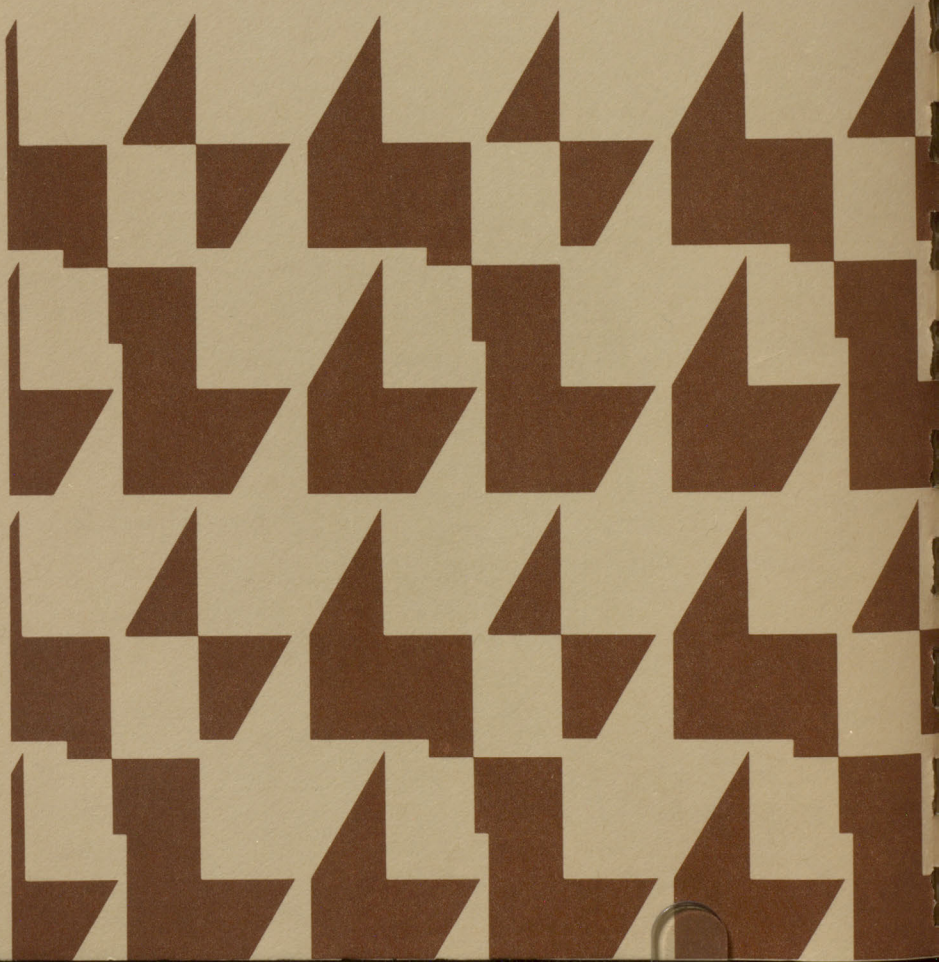
SAXOPHONES
alto: Jennifer Bell, Tom Currie
tenor: Martin Daviault, Maurice Roy
baritone: Sarah Ballantyne

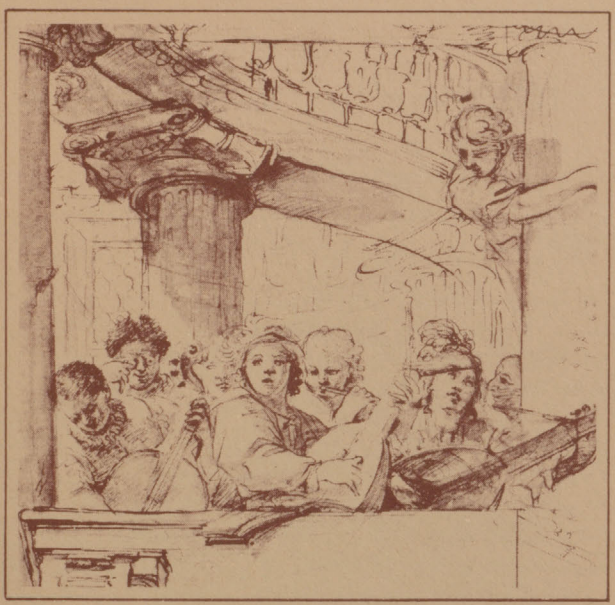
TRUMPETS
Richard Gagnon — Bill Mahar
Mike Perkins — Brett Dowler
Bruce MacNab

TROMBONES
Paul DesRosiers — Marc Eaman
Phil Cousineau — Tim Booth

RHYTHM
piano — Tony Carlone
bass — Mark Langis
guitar — Nick di Tomasso
drums — John Ruccolo

Next Jazz concerts/à venir:
Jazz Workshop Band III (dir. Peter Freeman) 1pm, Nov.30
Wind Symphony & Jazz Bands; Marvin Stamm, trumpet 8pm, Dec.
Jazz Improvisation class concert (dir.Maiste) 8pm, Dec. 2

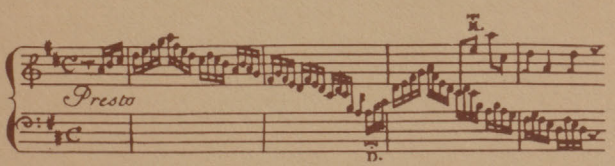




Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio Concert



CBC Radio in cooperation with
the Faculty of Music at McGill University
presents

JOHN GREW, harpsichord

Pollack Concert Hall
Thursday, October 27, 1983 – 8:00 p.m.

. . . . . .

JOHN GREW is a native of Nova Scotia. He studied with Marilyn Mason, Kenneth Gilbert, Marie-Claire Alain and Luigi Ferdinando Tagliavini, and in 1970 was unanimously awarded the First Medal at the International Organ Competition in Geneva.

He joined the Faculty of Music at McGill University in 1973, where, in addition to teaching harpsichord and organ he established the "Early Music" ensembles programme. His reputation as a teacher has led to many invitations to give master classes in various Canadian Universities. In the summer of 1980 he was invited to give a course on the music of F. Courperin and d'Anglebert at the "International Keyboard Institute" at the University of Michigan, and in 1979 he was invited to give a week-long course at the Superior Conservatory in Barcelona on English virginal music. He served on the jury of the International Organ Competition in Nuremburg in 1977.

John Grew's long abiding interest in French keyboard music led to his collaboration with Kenneth Gilbert in the preparation of the new edition of Couperin's harpsichord music which was published by Heugel in Paris. More recently, he has worked intimately with the organ builder Hellmuth Wolff in the planning of the 37 stop French classical organ for Redpath Hall at McGill University.

Mr. Grew returns to Europe in early December for harpsichord recitals in England, Belgium and Germany, and he will record for the RTBF (Brussels) and the BBC.

. . . . . .

NEXT CBC RADIO CONCERT
Thursday, November 10, 1983 – 8:00 p.m.
Pollack Concert Hall

PAUL HELMER, piano

An all-Johannes Brahms recital

PROGRAMME

Toccata in F sharp minor BWV 910 — ***Johann Sebastian Bach***

English Suite VI in D minor BWV 811 — ***Johann Sebastian Bach***

- *Prelude*
- *Allemande*
- *Courante*
- *Sarabande & Double*
- *Gavotte I & II*
- *Gigue*

INTERMISSION / ENTRACTE

Troisième Ordre (Premier livre, 1713) — ***François Couperin***

- *Allemande la Ténébreuse*
- *Première Courante*
- *Seconde Courante*
- *Sarabande la Lugubre*
- *Les Matelots Provençales*
- *La Favorite, Chaconne à deux temps*

Pièces de Clavecin (1728) — ***Jean-Philippe Rameau***

- *La Poule*
- *Les Triolets*
- *Les Sauvages*
- *L'Enharmonique*
- *L'Egyptienne*

. . . . . .

This concert will be broadcast later this season
on the program "ARTS NATIONAL"
heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer / Réalisatrice: Frances Wainwright
Production Assistant: Edward Wolk

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CBC Radio 940
Stereo 93.5

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 28 October 1983, 8 pm

FRENCH HORN & PIANO RECITAL

JOHN ZIRBEL, HORN

EUGENE PLAWUTSKY, PIANO

●●●●●●●●●●●●●●●●●●●●●

JOHN ZIRBEL, a native of Janesville, Wisconsin, studied with John Barrows and received his Bachelor of Music degree from the University of Wisconsin. He played two seasons as Second horn of the Denver Symphony before coming to Montreal in 1979 as Solo horn of the Montreal Symphony Orchestra. In 1981, he was second prize winner of the Grand Concours Internationale de Cor in Liège, Belgium. He has appeared as soloist several times with the OSM/MSO and the McGill Chamber Orchestra. Mr. Zirbel also teaches French horn at McGill University.

EUGENE PLAWUTSKY, a graduate of both McGill University and the University of Toronto, studied piano with Lubka Kolessa. Highly regarded as a chamber musician and performer of contemporary music, he has appeared with the SMCQ, New Music Concerts, Gropus VII and Concertante, and, as well, records regularly for the CBC. In addition to his duties as associate professor at the Faculty of Music, Mr. Plawutsky is beginning his second season as Resident Conductor of l' Orchestre des jeunes du Québec.

oooooooo

Né à Janesville dans le Wisconsin, JOHN ZIRBEL a été l'élève de John Barrows et a obtenu son baccalauréat en musique à l'Université du Wisconsin. Pendant deux saisons il a été cor associé de l'Orchestre symphonique de Denver avant d'entrer à l'Orchestre symphonique de Montréal comme cor solo en 1979. En 1981 il a obtenu le second prix du grand concours international de cor de Liège en Belgique. A plusieurs reprises, il s'est produit en soliste avec l'OSM et l'Orchestre de chambre de McGill. Monsieur Zirbel enseigne le cor à l'université McGill.

Diplômé à la fois de l'université McGill et de l'Université de Toronto, EUGENE PLAWUTSKY a étudié le piano avec Lubka Kolessa. Il jouit d'une excellente réputation comme chambriste et comme interprète de musique contemporaine; parmi ses activités, mentionnons notamment sa participation à

S O N A T A in A Minor — George Frideric Handel 1685-1759

Larghetto
Allegro
Adagio
Allegro

FANTASIESTUCK, Op.73 — Robert Schumann 1810-1856

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

S O N A T A No.1 — Alec Wilder 1907-1980

Allegro
Andante
Allegro Giocoso

INTERMISSION

S O N A T A — Bernhard Heiden b.1910

Moderato
Tempo di Minuetto
Rondo: Allegretto

ANDANTE E POLACCA — Karl Czerny 1791-1857

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des soirées de la SMCQ, au Gropus VII et à Concertante. Par ailleurs, Monsieur Plawutsky enregistre régulièrement pour Radio Canada. En plus de ses fonctions de professeur agrégé à l'université McGill, il entreprend sa deuxième saison en qualité de chef en résidence de l'Orchestre des jeunes du Québec.



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

31 October 1983, 8 pm

GYORGY TEREBESI,

violin

and

CHARLES REINER,

piano

exchange concert with
Université Laval,
Ecole de musique

This recital was also given at the Salle Emile-Gagnon, Laval University, Quebec City, on October 12, 1983.

GYORGY TEREBESI
was born in Budapest in 1932. His father, a violin maker, was his first music teacher. Later he studied at the Budapest Conservatory and Music Academy. His violin teachers were Klara Bihari and Ede Sathureczky, and, from 1956 to '59, in Paris, Line Talluel.
He was first violinist, solo, with the Munich Chamber Orchestra, the West German Chamber Orchestra, and before coming to Canada in 1983, the Frankfurt Radio Orchestra. He founded a contemporary music ensemble.
Mr. Terebesi became well known as a soloist in Europe, Africa and South America and had made records for DGG, Erato, Dor Camera, Europe and Telefunken.
He joined Laval's school of music in 1981 and has taught at summer music camps. Recently he has played over Radio-Canada and performed as soloist in Montreal and in Toronto.

CHARLES REINER,
born in Hungary, came to Canada in 1951. He has toured extensively through Europe, Africa, North and South America, assisting artists such as Szeryng, Oistrakh, Ricci, Forrester, Schack, Janigro and Rampal. He has participated in 35 LP recordings.
An active teacher of piano at McGill University, Mr. Reiner will give masterclasses at the Conservatory of Music in Geneva, Switzerland next month. In February next year he will perform in Carnegie Hall, New York.

NOTE:
McGill University Records are on sale at intermission.

SONATA for violin & piano, Op.134 (pub.1969) — Dmitri Shostakovich 1906-1975

Andante
Allegretto
Largo - Andante

SONATA for violin & piano in B♭ Major, K.454 — Wolfgang Amadeus Mozart 1756-1791

Largo - Allegro
Andante
Allegretto

INTERMISSION

PARABEL for violin solo — József Sári b.1935

SONATA in D Minor, Op.108 — Johannes Brahms 1833-1897

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

Ce programme a été présenté en collaboration avec l'école de musique de l'Université Laval à la Salle Ernest Gagnon le 12 octobre 1983, à Québec.

GYORGY TEREBESI

Georges Terebesi est né à Budapest en 1932. Son père, luthier, fut son premier maître de musique. Il étudia par la suite au Conservatoire et à l'Académie de musique de Budapest le violon (chez Klara Bihari et Ede Zathureczky) la composition et la direction. Il compléta ses études à Paris chez Line Talluel entre les années 1956 et 1959. Il fut successivement 1er violon solo de l'Orchestre de chambre de Munich, l'Orchestre de chambre de l'Allemagne de l'Ouest puis de l'Orchestre symphonique de la Radiodiffusion de Francfort. Il fonda un ensemble de musique contemporaine, et, comme violon soliste, se rendit célèbre en Europe, en Afrique et en Amérique du Sud. Ses enregistrements de disques ont paru chez la D.G.G., Erato, Dor Camera, Europe et Telefunken.
Depuis 1981, il est professeur de violon à l'Université Laval. Il enseigna à deux camps musicaux, et, en tant que soliste, a joué pour Radio-Canada et, récemment, à Toronto et Montréal.

CHARLES REINER

Né en Hongrie, Charles Reiner est arrivé à Montréal en 1951. Il a fait des tournées en Europe, en Afrique ainsi qu'en Amérique du Nord et du Sud, avec des artistes tels Szeryng, Oistrakh, Ricci, Forrester, Janigro et Rampal. Il a enregistré plus de 35 microsillons.
Professeur de piano à la Faculté, M. Reiner donnera des cours supérieurs au Conservatoire de musique de Genève en Suisse au mois de novembre. Au mois de février 1984, il donnera un concert au Carnegie Hall à New York.

NOTE:
Les disques McGill sont en vente pendant l'entracte.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 1 November 1983, 8 pm

SAXOPHONE RECITAL BY PETER FREEMAN, STUDENT OF GERALD DANOVITCH, AND EUGENE PLAWUTSKY, PIANO

This recital is presented in partial fulfilment of the requirements for the degree of Master of Music. / Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique.

BIOGRAPHICAL NOTES

Peter Freeman is a graduate of McGill University (B.Mus., L.Mus. (High Distinction in Saxophone)) where he now teaches woodwinds and directs "Jazz Workshop Band III". While an undergraduate, he was the first saxophonist to win the concerto competition which enabled him to perform as soloist with the McGill Symphony Orchestra. He has also played, and recorded, with the Montreal Symphony Orchestra and is very active in both the classical and commercial fields in Montreal. In addition, Peter Freeman plays alto saxophone with the Gerald Danovitch Saxophone Quartet, a winner of the 1982 du Maurier Search for Stars competition.

Eugene Plawutsky is a graudate of both McGill University and the University of Toronto, where he studied piano with Lubka Kolessa. Highly regarded as a chamber musician and contemporary music performer, Mr. Plawutsky has appeared with the Société de musique contemporaine du Québec, New Music Concerts, Gropus VII and Concertante, as well as recording regularly for the CBC. In addition to his duties as associate professor at McGill University's Faculty of Music, he is in his second season as Resident Conductor of l'Orchestre des jeunes du Québec.

McGill University Records on sale at intermission. / Les disques McGill sont en vente pendant l'entracte.

FANTASIA, Op.630 (1948) — Heitor Villa-Lobos
1887-1959
soprano saxophone & piano
Animé / Lent / Très Lent

SIX METAMORPHOSES AFTER OVID — Benjamin Britten
1913-1976
soprano saxophone solo

i. Pan *who played upon the reed pipe which was Syrinx, his beloved;*
ii. Phaeton *who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt;*
iii. Niobe *who, lamenting the death of her 14 children, was turned into a mountain;*
iv. Bacchus *at whose feasts is heard the noise of gaggling women's tattling tongues and the shouting out of boys;*
v. Narcissus *who fell in love with his own image and became a flower;*
vi. Arethusa *who, flying from the love of Alpheus the river god, was turned into a fountain.*

DIVERSIONS — Walter S. Hartley
b. 1937
soprano saxophone & piano
Balkan Dance
Lines and Bells
Rigadoon

INTERMISSION

RHAPSODIE (1904) — Claude Debussy
1862-1918
saxophone & piano

SCARAMOUCHE — Eugene Bozza
b. 1905
alto saxophone & piano

SONATA — Paul Creston
b. 1906
E♭ alto saxophone & piano
With vigor
With tranquility
With gaiety



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 2 November 1983, 8 pm

RECITAL BY

CLAIRE GUIMOND,
BAROQUE FLUTE,

with

HANK KNOX,
HARPSICHORD,
&

BETSY MacMILLAN,
VIOLA DA GAMBA

BIOGRAPHICAL NOTES

CLAIRE GUIMOND obtained a B.Mus. in Baroque performance and literature from McGill University in 1979. She went to Holland to further her specialization on the baroque flute and received a certificate from the Royal Conservatory in the Hague in 1980, studying with Barthold Kuijken. She has often been heard on Radio-Canada programmes including Banc d'essai, Jeunes Artistes and Les Goûts Réunis. In October 1982 she gave a "Sons et Brioches" recital and in January 1983 appeared on television in "Sons et Images". She is director of the Faculty of Music's Early Music Ensembles and a founding member of Ensemble Arion which has performed more than 40 concerts in Canada, the U.S.A. and Europe.

BETSY MacMILLAN
studied cello wdith Tsuyoshi Tsutsumi at the University of Ontario, receiving a B.Mus. in 1978. In 1980 she first attended the Sommerakademie fur Alte Musik in Innsbruck, Austria to study viola da gambe with Wieland Kuijken, and returned in 1982 with a scholarship from the Austrian Society. That fall she obtained a M.Mus. on the viola da gamba from McGill University, studying with Mary Cyr. In 1982 she also performed on baroque cello and viola da gamba in Toronto with Tafelmusik and toured in Europe with the Studio de Musique Ancienne de Montreal. She furthered her studies as a post-graduate guest-student at the Royal Conservatory in the Hague in 1982-83, with Wieland Kuijken. She has been heard on Radio-Canada's Les Gouts Reunis and Concert Intime, and is a founding member of Ensemble Arion.

HANK KOX
Hank Knox studied harpsichord with John Grew at McGill University and obtained a B.Mus. in 1978. With the aid of grants from the Ministere de l'Enseignement Superieur du Quebec and the McConnell Foundation, he obtained a M.Mus. the following year. As a recitalist, Hank Knox has appeared in Canada, the U.S.A., and France and has recorded for the CBC and Radio-Canada's Les Gouts Reunis, Arts National and Music from Montreal. He teaches harpsichord at College St. Laurent and figured-bass accompaniment at McGill University where is also a coach in the Early Music Program. In addition he has established a growing reputation as a continuo player. Hank Knox has been a member of Ensemble Arion since its founding in 1981.

SONATA pour Clavecin et Flûte (sol mineur) — J. Bodin de Boismortier 1689-1755

Gayement
Gracieusement
Gayement

SONATE VII "Qui peut se jouer sur la Flûte Allemande" (sol majeur) — Jean-Marie Leclair 1697-1764

Andante, dolce
Allegro ma non tropo
Aria afettuoso
Giga Allegro moderato

"Il Pastor fido" Sonata VII (sol mineur) — Antonio Vivaldi 1678-1741

Vivace
Alla breve
Largo
Allegro ma non presto

- intermission -

FANTAISIE No.7 pour Flûte seul — Georg Philipp Telemann 1681-1767

Alla Francese
Presto

DEUXIÈME SONATE EN TRIO pour 1 dessus et 2 basses (mi mineur) — J. Bodin de Boismortier

Allegro
Adagio
Allegro

SONATE pour Flûte et continuo BWV 1035 (mi Majeur) — Johann Sebastian Bach 1685-1750

Adagio ma non tanto
Allegro
Siciliano
Allegro assai

LES INTERPRÈTES

CLAIRE GUIMOND
En 1979 Claire Guimond termine un baccalauréat en "Baroque performance and literature" à l'Université McGill. Desirant se specialiser d'avantage, elle se rend en Hollande et étudie avec le flûtiste Barthold Kuijken. C'est alors qu'en 1980 elle obtient un certificat au Conservatoire Royal de LaHay. Elle se fait entendre regulièrement sur les ondes de Radio-Canada dans des émissions telles que: Banc d'essai, jeunes artistes, Les Goûts Reunis. En octobre 1982 elle donne un recital à la Place des Arts dans le cadre de "sons et brioches". En janvier 1983 elle apparaît dans "son et image" enregistrée pour la télévision de Radio-Canada. Elle donne maintenant plusieurs récitals et concerts de musique de chambre au Canada et en Europe et elle est directrice des ensembles de musique baroque à l'université McGill. Claire Guimond est également membre fondatrice de l'Ensemble Arion avec qui elle se presente plus de 40 fois.

BETSY MacMILLAN
étudie le violoncelle à l'université Western Ontario avec Tsyoshi Tsutsumi ou elle obtient en 1978 un baccalauréat. C'est en 1980 qu'elle se rend à Innsbruch pour étudier la viole de gambe avec Wieland Kuijken. Boursière de la Societe Autrichienne elle y retourne à l'été 1982. Elle obtient une maîtrise en viole de gambe à l'Université McGill en 1982, après y avoir étudier avec Mary Cyr. En 1982 elle se rend egalement à Toronto pour jouer avec Tafelmusik et en Europe avec le Studio de Musique Ancienne de Montréal. Acceptée comme eleve avancée au Conservatoire Royal de LaHaye en Hollande, elle perfectionne ses études auprès de Wieland Kuijken en 1982-83. On a entendu Betsy MacMillan sur les ondes de Radio-Canada dans des émissions telles que Les Goûts Réunis et Concert Intime. Elle est membre de l'Ensemble Arion depuis sa fondation.

HANK KNOX
Hank Knox étudie le clavecin avec John Grew et, boursier du Ministère de l'Enseignement Supérieur, obtient en 1978 un baccalauréat à l'Université McGill. En 1979 il y termine un maitrise. Il a enregistré plusieurs émissions radiophonique pour Radio-Canada et pour la CBC (Les Gouts Réunis, Arts National, Music from Montreal). Il est actuellement professeur de clavecin au CEGEP de Saint-Laurent et il enseigne aussi le clavecin, le continuo et la musique d'ensemble à McGill. Outre sa carrière de soliste et accompagnateur (particulièrement de "continuo") Hank Knox est membre fondateur de l'Ensemble Arion qui a fait des tournées de recitals au Canada, aux Etats-Unis et en Europe.

McGill University Records are on sale at intermission.
Les disques "McGill" sont en vente pendant l'entracte.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 4 November 1983, 8pm

McGILL WIND ENSEMBLE & McGILL UNIVERISTY CHORUS
Robert Gibson, Director Winston Purdy, Director

GUEST SOLOIST: Emilio Iacurto, Principal Clarinet, OSM/MSO

FLUTE/PICCOLO	BASSOON	TRUMPET	PERCUSSION
P. St. Laurent*	P. McMullen*	A. Butcher	F. Gauthier
J. Rothberg	N. Surti*	B. Mahar	N. Girard
M. A. Smart		M. Perkins	L. Lussier
			Y. Thibault
B^bCLARINET	OBOE	TROMBONE	
Y. Adams*	C. Boisvert*	P. Cousineau	
F. Houle	R. Leavitt*	L. Richards	
M. Simons*		P. Downs	
BASS CLARINET	FRENCH HORN	EUPHONIUM	PIANO
C. Flanagan	R. Chenier*	M. Eaman	W. Sirota
	J. Kay*		
	J. McLaughlan	TUBA	
	V. Oimnet	G. McGillis	

Manager: M. Perkins Librarian: M. Smit

(* PETITE SYMPHONIE players)
IN THE STILLNESS BETWEEN guest players:
J. Parsons (Flute/picc.)
E. Mulhall, A. Trottier, M. Smit (B^b Clarinet)
J. Bell, M. Roy (Alto sax) J. Brazeau (Tenor Saxophone)
B. Savoie (Baritone sax) C. Barry, R. Sigal (Trumpet)
M. DeGrandmont, E. Polsky (Percussion)

SOPRANOS
Susie Bell, Elise Benoit, Sophie Bernard, Anne-M. Bernardi, Manon Bouchard, Marielle Brouillette, Tamara Bures, Lisette Canton, Carole Corbeil, Sylvie Carrière, Gisèle Côté, Linda Cyr, Lucie Dextradeur, Patricia Doherty, Maria Dolnycky, Linda Dumas, Janice Ewanyshyn, Dominique Gagné, Lise Gagnon, J.Hancinsky, Linda Ibberson, Cari Jones, Anait Keuchgurian, Sylvie Lebeau, Marie-I. Lobato, A. Megverditchian, Rosemary Melville, Jody Malone, Sonia Nazarian, Benedikte Petersen, Dominique Primeau, Laurie Raves, Julie Sabourin, Takuhi Sedefci, Sevasti Stavridi, Joane Tait, Chantal Tremblay, Sharon Watanabe, Lucie Wilcott, Barbara Willard

ALTOS
Merle Albino-de Coteau, Lyne Bernier, Cary Bush, Marsha Copp, Louise Corbeil, Sylvie Cartier, Lynn Donnelly, Suzanne Fournier, Natalie Gagne, Geneviève Godbout, Marie Goyette, Florence Ip, Edna-Mae Johnson, Tamara Levitz, Maren Nelson, Karen Pass, Erica Phare, Marianne Piche, Roxolana Sawka, Patricia Singleton, Angeliki Stavridi, Beverly Story, Josee Tellier, Louise Tessier, Nga Ngoc Vo

TENORS
Desmond Buhager, Andre Coutu, Ron Enros, Michel Laramée, Ivan Lefébvre, Luc Letourneau, Gaspare Manarino, Randy Meades, Michael McAuley, Danny Montesi, Alain Paquette, Steve Schleifer, John Stephenson, François St. Pierre, David Sufferin, Boris Petrowsky

BASSES
Guy Bacos, Mark Belanger, Alex Berthault, Alex Botwinik, Marcel Boulanger, Francois Bourassa, Paul Buonassissi, Pascal Comeau, Guy Delisle, Daniel Desjardins, Jean Deschenes, Reno De Stephano, Robert Donaldson, Eric Doran, Robert Douglas, Jonathan Downs, Evangelo Emmanouelides, Gerald Filion, Anthony Garbish, David Gaudreau, Jimm

OVERTURE TO "Candide" — Leonard Bernstein
b. 1918
arr. Beeler

PETITE SYMPHONIE — Charles Gounod
1818-93

Adagio et Allegretto
Andante Cantabile
Scherzo
Finale: Allegretto

IN THE STILLNESS BETWEEN (1982) *premiere performance* — Brian Cherney
b. 1942

CONCERT FANTASIA
On Motives from "Rigoletto" — L. Bassi
arr. Laurendeau

Emilio Iacurto, clarinet solo

INTERMISSION

CELEBRATIONS (Cantata No.3) — Vincent Persichetti
b. 1915
text:
Walt Whitman

1. Stranger
2. I Celebrate Myself
3. You Who Celebrate Bygones
4. There Is That In Me
5. Sing Me The Universal
6. Flaunt Out O Sea
7. I Sing The Body Electric
8. A Clear Midnight
9. Voyage

conducted by Robert Gibson

Gilker, Eric Harding, Mark Isajiw, Douglas Jillings, David Johanns, Ray Kilburn, Robert Kingston, Pierre Lamoureaux, Mario Leclerc, Robert Lepage, Geof Lipman, Richard Nantel, Adrian Mitchell, Folker Moeller, Dominic Moraca, Yves Morin, David Over, Victor Palkau, Grant Pytel, Paul-Henri Rose, Johnny Ruccolo, Rod Shergold, Jim Sugarman, Jean Trottier, David Turkstra, Jean-Pierre Vadnais, Anthony Wing.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 7 November 1983, 8 pm

CHAMBER MUSIC RECITAL:

HELENA KOHN, PIANO

with MICHELE GAUDREAU, mezzo-soprano
VIRGINIA SPICER, flute
TOM TALAMANTES, clarinet
ROBERT BARDSTON, violincello

Helena Kohn is a student of Charles Reiner

This recital is presented in partial fulfilment of the requirements for the degree of Master of Music (Performance).

Ce récital fait partie des épreuves imposées pour l'obtention d'une maîtrise en musique (interprétation).

TRIO in A Minor, Op.114 — Johannes Brahms 1833-97

for clarinet, cello, piano

Allegro
Adagio
Andantino grazioso
Allegro

Tom Talamantes, clarinet
Robert Bardston, cello
Helena Kohn, piano

INTERMISSION

ARIETTES OUBLIÉES — Claude Debussy 1862-1918

for voice and piano

C'est l'Extase
Il pleure dans mon coeur
L'Ombre des Arbres
Chevaux de Bois
Green
Spleen

Michèle Gaudreau, voice
Helena Kohn, piano

SONATA, Op.94, in D Major — Serge Prokofiev 1891-1953

for flute and piano

Moderato
Allegretto scherzando
Andante
Allegro con brio - Poco meno mosso - Tempo I - Poco meno mosso - Tempo I - Poco meno mosso - Allegro con brio

Virginia Spicer, flute
Helena Kohn, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 7 November 1983, 8 pm

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Allegretto scherzando
Andante
Allegro con brio - Poco meno mosso - Tempo I - Poco meno mosso - Tempo I - Poco meno mosso - Allegro con brio

Virginia Spicer, flute
Helena Kohn, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 8 November 1983, 8 pm

S O N G R E C I T A L:

KATHLEEN ANDERSON, soprano
MICHAEL McMAHON, piano

McGill University Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.

Britten - Winter Words
(Paroles d'hiver - sur huit poèmes de Thomas Hardy)

1. AT DAY-CLOSE IN NOVEMBER
La scène se passe à Max Gate, la maison que Hardy avait dessinee et construite à Dorchester et ou il avait emmenagé en 1885. La maison était alors construite dans un grand champ, mais Hardy planta par la suite plusieurs milliers d'arbres tout autour, qui, plutard, l'ont derobée à la vue.

2. MIDNIGHT ON THE GREAT WESTERN
Ce poème est le portrait d'un garçon introverti dont l'humeur semble remarquablement semblable à celle de Hardy, marquée par des rêves idealistes dans un monde qui apparaît comme le 'pays de péché'.

3. WAGTAIL AND BABY
Cette satire a été sous-titrée 'Un incident de civilisation' lors de sa première publication. Le branle-queue est un oiseau qui passe ses étés à Dorset. 'Les animaux les plus costauds' sont compares au 'parfait gentilhomme'.

4. THE LITTLE OLD TABLE
La table dont il s'agit est la petite table de pin oblongue qui se trouve maintenant au musée du comté de Dorset. Le poème laisse deviner que la table lui a été donnée par un être aimé.

5. THE CHOIRMASTER'S BURIAL
Le poème relate l'enterrement de Thomas Hardy the First, le grand-père de Hardy. Pendant de nombreuses années cet homme avait été responsable de la musique à son église mais, au momemt de son enterrement il n'y eut pas de musique parce que les musiciens, ses fils, étaient en deuil et parce que la cérémonie eut lieu au mois de janvier. Le tenor dont il est question dans ce poeme etait evidemment le père de Hardy.

6. PROUD SONGSTERS
Ce poème jette quelque lumiere sur la philosophie de l'auteur: l'acceptation de l'origine inanimée et le retour à la vie inanimée. Les oiseaux, jeunes et pleins de vie, ignorent leurs origines, la brève durée de leur vie ou leur retour inevitable aux elements dont ils ont été tirés.

7. AT THE RAILWAY STATION, UPWAY
Le poème décrit une scène qui se passe dans une gare de village près de la maison de Hardy. Le prisonnier est peut-être emmené à la prison de Portland sur l'Ile de Portland.

8. BEFORE LIFE AND AFTER
Ce poème jette un regard en arrière vers une époque idealisée avant que la conscience, et par conséquent la douleur, n'apparaisse; il se tourne également vers l'avenir, vers un moment ou 'la nescience sera réaffirmée'.

(K.Anderson/ Traduction McGill 83/10)

RESUMES OF TEXTS

Beethoven - Ah Perfido, Spergiuro!

Recitative

Ah faithless one, why do you leave me? Go! the gods will punish you; I will be avenged! Ah no, cease your vengeance, oh gods. I live for him, and for him I would die.

Aria (Adagio)

Have pity, bid me not farewell. You know I would die without you.

(Allegro)

Ah cruel one! You want me to die. You have no pity on me! Why do you treat one who adores you thus?

Berg - Sieben Fruehe Lieder

Seven Early Songs

1. NACHT /Night
   Overnight the clouds grow dark, mists hover, waters murmur. Now, an unveiling - give heed. A wonderland opens silver mountains, still paths as from the hidden castle. From the wood a breath, from the valley's gloom lights flash. Oh my soul, drink solitude.
2. SCHILFLIED /Reed song
   By a secret forest path I think of you. The reeds rustle mysteriously that I should weep. And I think I hear wafting softly your sweet singing.
3. DIE NACHTIGALL /The Nightingale
   It is because the nightingale has sung all night that roses have sprung. She was once a wild thing and is now pensive. She bears the glow of the sun and knows not what to do.
4. TRAUMGEKRONT /Dream-crowned
   That was the day of white chrysanthemums. I felt almost afraid - you came to take my soul at dead of night. I was so afraid,yet you came sweetly, softly, I had been thinking of you in my dreams.
5. IN ZIMMER /In the room
   Autumn sunshine. Evening looks in. Red fire blazing in the stove. With my head on your knees, I am content as the minutes gently pass.
6. LIEBESODE /Love Ode
   In love's arms we fell asleep. From the garden, a scent of roses came to our love bed and gave us wondrous dreams, so rich in longing.
7. SOMMERTAGE /Summer Days
   Through the world now travel days sent forth from blue eternity, time drifts away. The Lord at night now twines garlands of stars above wander- and wonder-land. Oh heart, what can your song say of your deep delight. Words cease where image upon image comes and fills you wholly.

Britten - Winter Words

(Eight settings of poems by Thomas Hardy)

1. AT DAY-CLOSE IN NOVEMBER

The scene is Max Gate, the house in Dorchester that Hardy designed and had built, moving there in 1885. The house was in an open field, but he planted several thousand trees around it that later almost hid it from sight.

2. MIDNIGHT ON THE GREAT WESTERN

The poem presents a portrait of an introspective boy remarkably like Hardy in moods of idealistic dreaming when the actual world seems a "region of sin".

3. WAGTAIL AND BABY

This satire was sub-titled "An Incident of Civilization" when it was first published. The wagtail is a bird that is a summer resident of Dorset". The roughest of animals are contrasted with the "Perfect Gentleman".

4. THE LITTLE OLD TABLE

The table is the small, oblong table of pine that is now in the Dorset County Museum. The poem suggests the table was given to him by one he loved.

5. THE CHOIRMASTER'S BURIAL

The poem presents the burial of Thomas Hardy the First, Hardy's grandfather. For many years he had organized the music at his church but there was no music for his funeral, partly because the players, his sons, were the chief mourners and partly because the burial took place in January. The "tenor man" of the poem was evidently Hardy's father.

6. PROUD SONGSTERS

This poem reveals some of the author's philosophy: the acceptance of the inanimate origin and return of inanimate life. The birds, young and vital, are unaware of their origins, the brevity of their lives, or their inevitable return to the elements from which they were created.

7. AT THE RAILWAY STATION, UPWAY

The poem depicts a scene in a village railway station near Hardy's home. Perhaps the prisoner is being taken to Portland Prison on the Isle of Portland.

8. BEFORE LIFE AND AFTER

This poem looks back on an idealized time before life evolved consciousness and therefore pain and forward to some period when "nescience shall be reaffirmed".

(K. Anderson, 83/10)

Beethoven - Ah Perfido, Spergiuro!

Récitative

Ah, infidèle, Spergiuro, pourquoi me quittes-tu? Pars! Les dieux te puniront; je serai vengée! Ah non, oh dieux arrêtez votre vengeance. Je vivrai pour lui et pour lui je pourrais mourir.

Aria (Adagio)

Aie pitié, ne me dis pas adieu. Tu sais que je mourrais sans toi.

(Allegro)

Ah cruel! tu veux que je meure. Tu n'as pas pitié de moi! Pourquoi traites-tu ainsi quelqu'un qui t'adore?

Berg - Sieben Fruehe Lieder

1. NACHT/ La nuit

Pendant la nuit, les nuages s'assombrissent, la brume plane, les eaux murmurent. Et maintenant, la nature se dévoile. Attention un pays enchanteur s'ouvre à nous. Des montagnes argentées, des sentiers tranquilles mènent au chateau caché. On croit entendre le souffle de la forêt, on croit voir les lumières mélancoliques de la vallée. O mon âme, bois ta solitude.

2. SCHILFLIED /Le chant du roseau

Le long d'un sentier secret dans la foret, je pense à toi. Le bruissement mystérieux des roseaux me dit que je devrais pleurer. Et je crois entendre tes douces chansons flotter dans le vent.

3. DIE NACHTIGALL /Le rossignol

Un rossignol a chanté toute la nuit et les roses ont poussé. Jadis la jeune fille avait un tempérament sauvage, la voici maintenant pensive. Elle rayonne...

4. TRAUMGEKRONT /Couronnement de rêve

C'était le jour des chrysanthèmes blancs. J'avais presque peur - tu est venu prendre mon âme au plus profond de la nuit. J'avais tellement peur et pourtant tu es venu avec tant de douceur: je pensais à toi dans me rêves.

5. IM ZIMMER /Dans la chambre

Soleil d'automne. Le soir tombe. Un feu rougeoyant anime le poële. La tête sur les genoux, je me trouve bien à regarder le temps passer.

6. LIEBESODE /Ode à l'amour

Dans les bras de l'amour, nous nous endormons. Du jardin monte un parfum de roses qui flotte autour de notre lit d'amour et suscit des rêves si merveilleux, si lourd de désir.

7. SOMMERTAGE /Jours d'été

Le temps des voyages dans le monde nous revient de l'éternité bleue, le temps glisse doucement. La nuit, le Seigneur enroule des guirlandes d'étoiles au-dessus de nous au pays des voyages et au pays de merveilles. O mon coeur, que peut dire ton chant de tes délices? Les mots s'estompent quand les images se superposent les unes sur les autres et te comblent.

AH PERFIDO, SPERGIURO! . . . . Ludwig van Beethoven
1770-1827

Recitative: Ah perfido, Spergiuro...
Aria: (Adagio) Per pieta, non dirmi addio...
(Allegro) Ah crudel, tu vuoi ch'io muora...

SIEBEN FRÜHE LIEDER . . . . . Alban Berg
1885-1935

Nacht
Schilflied
Nachtigall
Traumgekrönt
Im Zimmer
Liebesode
Sommertage

- INTERMISSION -

WINTER WORDS . . . . . Benjamin Britten
1913-1976

At Day-close in November
Midnight on the Great Western
Wagtail and Baby
The Little Old Table
At the Choirmasters Burial
Proud Songsters
At the Railway Station, Upway
Before Life and After

THE SERPENT . . . . . .Lee Hoiby
b.1926

o o o o o o o o o o o o o o o o o o o o o o o o o o o o o o o

Kathleen Anderson and Michael McMahon are on the staff of the Faculty of Music. Ms. Anderson instructs in voice and leads the Women's Chorale. Mr. McMahon is a vocal coach.

Les deux interprètes ce soir font tous deux partie du corps enseignant de la faculté de musique de l'université McGill.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 9 November 1983, 1 pm

McGILL CONCERT BAND

Director: Richard Lawton

PERSONNEL

Piccolo
Jean Parsons

First Flute
Terry Christophersen
Nathalie Boisvert
Beth Haslett
Chantal Rheaume

Second Flute
Michel Roberge
Edward Sinanoglu
Dominique Gibbens
Kim Guevremont

Oboe
Andree Gendron
Robin Joss

Bassoon
Bernard Savoie

First Clarinet
Elaine Mulhall
Reno Belanger
Michel Pilote

Second Clarinet
Alain Trottier
Steve Rothmann
Catherine Scott-Taggart
Anna Cantafio
Jennifer Bell

Third Clarinet
Lisa Collier
Martin Smit
Rhondalyn Key
Chris Quillian
Joe Pietraroia
Linda Lee

Bass Clarinet
Linda Crossfield

Contra-bass Clarinet
Lorraine Pitre

First Alto Saxophone
Maurice Roy

Second Alto Saxophone
Simon Aldrich

Tenor Saxophone
Jacques Brazeau

Baritone Saxophone
Michel McNulty

French Horn
Jean-Francois Guay
Danielle Leduc
Francois Blais
Sarah Balantyne

First Cornet
Ron Sigal
Brett Dowler

Second Cornet
Susan Muncer
Kate Miller
Madeleine Dion

Third Cornet
John Desson
Sloan Levitt
Shelly MacIntyre
Alan Campbell

First Trumpet
Claude Barry

Second Trumpet
Peter Cook

First Trombone
Louise Lauzon

Second Trombone
Paul Canty

Third Trombone
Tracy Persaud

Euphonium
Peter Wightman

Tuba
Geoff Rode
Tony Mastrianni

Percussion
Ralph O'Connor
Aubrey Dayle
Elliot Polsky
Marc de Grandmont
Andre Malashenko

Manager
John Desson

Librarian
Shelly MacIntyre

CROWN IMPERIAL — William Walton
(arr. W. J. Duthoit)

FANTASIA IN G Major, S.572 — Johann Sebastian Bach
(trans. Goldman/Leist)

ACADEMIC PROCESSIONAL MARCH — Carl Engel

PIÈCE HÉROÏQUE — César Franck
(trans. H. M. Johnson)

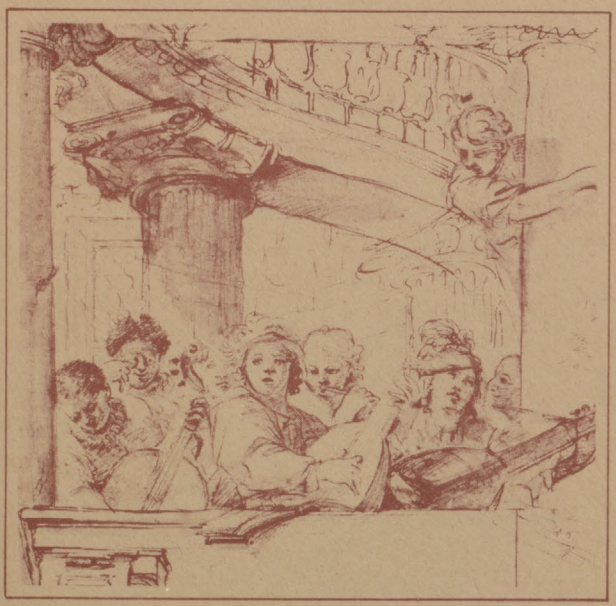
SYMPHONIC SONGS FOR BAND — Robert Russell Bennett

i. Serenade
ii. Spiritual
iii. Celebration

from THE PLANETS — Gustav Holst

Mars

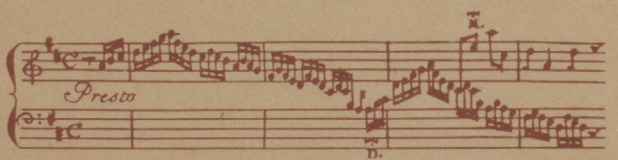




Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio Concert



CBC Radio in cooperation with
the Faculty of Music at McGill University
presents

PAUL HELMER, piano

Pollack Concert Hall
Thursday, November 10, 1983 – 8:00 p.m.

. . . . . .

Paul Helmer was born in the goldmining town of Kirkland Lake, Ontario. At the age of fifteen he made his orchestral debut with the Toronto Symphony Orchestra under Sir Ernest MacMillan and since then has played concertos by Mozart, Beethoven, Greig and Strauss with orchestras conducted by Heinz Unger, Walter Susskind and Seiji Ozawa.

As an accompanist he has taken part in numerous chamber music recitals with Steven Staryk, Julius Baker, Jeanne Baxtresser, Otto Armin, the Festival Wind Soloists, the Orford Quartet, the Tudor Singers and Kathy Berberian.

Mr. Helmer has made more than a dozen long-playing recordings including Brahms' Handel Variations, Beethoven's Diabelli Variations and Somers' Sonata no. 2 and most recently a recording with Jeanne Baxtresser on McGill Records.

At present Mr. Helmer is an associate professor at McGill University.

. . . . . .

NEXT CBC RADIO CONCERT

Thursday, December 15, 1983 – 8:00 p.m.
Pollack Concert Hall

JEFFREY SIEGEL, piano

Works for the virtuoso, including some recently discovered works by Schumann.

PROGRAMME

Rhapsody Opus 79 no. 1 — ***Johannes Brahms*** *(1833 – 1897)*

Fantasies Opus 116

Book I

- *Capriccio*
- *Intermezzo*
- *Capriccio*

Book II

- *Intermezzo*
- *Intermezzo*
- *Intermezzo*
- *Capriccio*

Clavier Pieces Opus 119

- *Intermezzo*
- *Intermezzo*
- *Intermezzo*
- *Rhapsody*

INTERMISSION / ENTRACTE

25 Variations and Fugue on a Theme of Handel Opus 24 — ***Johannes Brahms***

. . . . . .

Tonight's concert will be broadcast later this season on the program "ARTS NATIONAL" heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer / Réalisatrice: ***Frances Wainwright***
Production Assistant: ***Edward Wolk***

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McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday & Saturday, November 11 & 12, 1983, 8 pm

McGILL SYMPHONY ORCHESTRA

Richard Hoenich, Conductor and Music Director

PROGRAMME NOTES

THE CONDUCTOR

Richard Hoenich, Conductor and Musical Director of the Orchestra since 1982, is a graduate of the Curtis Institute of Music in Philadelphia. He has also studied with Bernstein, Tilson Thomas, Blomstedt, and at McGill and the University of Indiana. An instrumentalist as well, he became solo bassoonist of the Montreal Symphony Orchestra in 1979. This summer he made his American conducting debut at the Hollywood Bowl to great critical acclaim.

BRIAN SEXTON'S 'THREE SKETCHES':

Born in Newfoundland, Brian Sexton received a Bachelor of Music (1974) from Mt.Allison University and is now a graduate student in composition at the McGill Faculty of Music. 'THREE SKETCHES' received the Sir Ernest MacMillan Award for Canadian orchestral music in 1982. Writes the composer:

Its relative simplicity of materials and straightforwardness of form derives from the fact that the first two movements are reworkings of pieces for solo guitar. In spite of the elaborate reworking and highly coloured orchestration they are still basically modest in conception, hence 'sketches'. As the title suggests the **first** movement is in 'dream-form': small events begin to take on continuity, shape and direction; but they dissipate in various directions or take a sudden, seemingly unrelated turn... In the **second** the baroque style is dissected and taken out of context. The result is an affectionate parody rendered with irony and wit. The **third** is like a jazz-blues ballad, elongated, elaborated and dressed-up in the form of a complex contrapuntal chorale.

L'OEUVRE DE BRIAN SEXTON:

La simplicité relative des matériaux utilisés dans l'oeuvre, de même que la simplicité de la forme de la pièce est due au fait que les deux premiers mouvements sont des adaptations de pièces pour guitare solo. Ainsi, malgré l'adaptation élaborée et l'orchestration hautement colorée, ces mouvements demeurent fondamentalement modeste dans leur conception. Le compositeur a donc choisi de leurs attribuer le titre 'Esquises'. La forme du **premier** mouvement est une 'forme de rêve': divers éléments mineurs semblent vouloir se developper, prendre forme, établir une direction; pourtant ils se dissipent aussitôt ou prennent une direction nouvelle. Le **deuxième** mouvement présente une dissection hors context du style baroque. Ceci donne lieu à une parodie affectueuse, traduite avec esprit et ironie. Le **troisième** mouvement ressemble à une ballade jazz-blues, étendue et élaborée, présentée sous la forme d'un complex choral contrapuntique.

McGill University Records on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.

ADAGIO FOR STRINGS, Op.11 — Samuel Barber
b.1910

THREE SKETCHES FOR ORCHESTRA — Brian Sexton
world première/ première mondiale — b.1953

I. R.E.M. - Images Forming and Dissolving
II. Line and Texture
III. Parrallelegy

- INTERMISSION -

NOCTURNES : NUAGES ET FÊTES — Claude Debussy
1862-1918

TRAGIC OVERTURE, Op.81 — Johannes Brahms
1833-97

VIOLIN I P. Chouinard (Concert Master), E. Lortie, D. Yakamyshyn, S. Rivard, S. Dugas, B. Rolland, M. Zeto, T. Calcafuoco, M.F.Geoffroy, C. Klause, S. Bellemare, M. Carriere, N. Forgue, U.J. Rhee
VIOLIN II K. Langille, J. Tellier-Boisvert, Y. Kado, S. Allaire, M. Beliveau, C. Sauriol, N. Gauthier, A. Simons, L. Dumoulin, B. Lefebvre, J. Bailey, M. Allen, K. Chen, P. Boucard, N. Penny
VIOLA B. Bacon, S. Sayle, F. Unsworth, J. Grimaud, L. Gregory, M. Simon, M. Domingue
CELLO L. Grinhaus, J. Armour, B. Hurtubise, M. Fraser, S. Laberge, M.C. Joachim, L. Dallais, J. Green, E. Tremblay, T. Williams, R. Bardston
DOUBLE-BASS D. Langstroth, D. Chabot, P. Donovan, B. Deschamps, C. Lefebvre, P. Mason
FLUTE L. Bouchard, H. Howes, M. Daviault/piccolo
OBOE N. Forget, J. Wyber, M. Laberge*/English horn
CLARINET S. Cole, C. Hall
BASSOON R. Gagnon*, L. Brown
FRENCH HORN N. Lasalle, D. Doig, S. Purdy, C. Rousseau
TRUMPET U. Rosen, C. dos Santos, L. Wilcott
TROMBONE S. Jacob, J. Dietrich, T. Booth
TUBA D. Le Clair
HARP S. Berthiaume
PIANO T. Davidson
PERCUSSION A. Proctor, H. Barclay, G. McIntosh

LIBRARIAN: Nadine Lasalle
MANAGERS: Leo Grinhaus, Denis Chabot
(* guest musicians)



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 14 November 1983, 8 pm

FRENCH RECITAL MUSIC FOR BASSOON

BRUCE BOWER - BASSOON
JANET CREASER-HUTCHINS - PIANO & HARPSICHORD
SYLVIE LAMBERT - CELLO MARGARET MORSE - OBOE

BRUCE BOWER began studying the bassoon in high school with Adelchi Angelucci, a member of the Philadelphia Orchestra. He continued his studies with Hugh Cooper at the University of Michigan where he earned a B.Mus. in music education and a M.Mus. in bassoon. He was contrabassoonist with the Toronto Synmphony for four years and has been associate principal bassoon with the Montreal Symphony Orchestra since 1979. Mr. Bower is an instructor of bassoon at McGill University and has been the bassoon teacher at the Interprovincial Music Camp, Parry Sound, Ontario, for the past five summers.

JANET CREASER-HUTCHINS received a M.Mus. at the University of British Columbia, with Robert Silverman, and an ARCM performance degree with highest distinction from London's Royal College of Music. Originally from Nova Scotia, she has played in Canada, the U.S. and Denmark and is an active chamber musician in the Montreal area. Mrs. Hutchins is a vocal coach at the Faculty of Music and also teaches at the McGill Conservatory of Music and Concordia University.

SYLVIE LAMBERT joined the cello section of the Montreal Symphony Orchestra after graduating from the Conservatoire de Musique du Quebec in 1979, "premier prix". Since then she has become known in many musical areas as recitalist and chamber musician, over Radio-Canada, in SMCQ events, and recordings for films and commercials. She is also a teacher at the College and University of Sherbrooke.

MARGARET MORSE, a native of Grand Pré, Nova Scotia, received a Bachelor of Music degree from McGill University and continued studies at Northwestern University, Evanston, Illinois, where she obtain a Master of Music. She performs as Associate Principal Oboe of the Montreal Symphony Orchestra and teaches the instrument at McGill University.

BOISMORTIER was born in Perpignan and settled in Paris in 1724. An accomplished flutist, he wrote over 100 opus numbers, including sacred works, operas, ballets, suites, sonatas and concertos. Among these works, all published privately by himself, is a Concerto in D for bassoon and strings.

ETIENNE OZI was the solo bassoon of the court opera and a teacher at the Conservatoire de Paris. He was also the author of the first comprehensive bassoon tutor (1787). It was used in France for over a century. **MARCEL BITSCH**, winner of the Grand Prix de Rome in 1945, is known more for his work as a music theorist and his treatises on tonal harmony. He studied with Henri Busser, a composer of numerous 'morceaux de concours' for the Conservatoire de Paris. The Concertino was written for Gustave Dherin, of that institution. **SAINT-SAENS** wrote the Bassoon Sonata in the last year of his life, along with similar works for oboe and clarinet. It was composed for Leon Letellier the solo bassoonist of the Paris Opera. **RAVEL**'s 'Pièce en forme de habañera' was originally titled 'Vocalise en forme de habanera' and was intended for

McGill University Records are on sale at intermission.

SONATE en la mineur, op.6, no.3 — Joseph Bodin de Boismortier 1691-1755
pour basson & basso continuo
Vivace
Allemanda (Allegro ma non troppo)
Adagio
Giga

TROISIÈME SUITE en la mineur — Etienne Ozi 1754-1813
pour basson & clavecin ou pianoforte
Allegro
Sicilienne
Polonaise

CONCERTINO (1948) — Marcel Bitsch b.1921
pour basson & piano

INTERMISSION

SONATE, op.168 (1921) — Camille Saint-Saëns 1835-1921
pour basson avec accompagnement de piano
Allegretto moderato
Allegro scherzando
Adagio; Allegro moderato

PIÈCE EN FORME DE HABAÑERA — Maurice Ravel 1875-1937
transcribed for bassoon & piano by Fernand Oubradous, 1926

TRIO (1926) — Francis Poulenc 1899-1963
pour piano, hautbois & basson

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wordless voice with piano, as it first appeared in 1907, the year of his famous orchestral suite, 'Rhapsodie espagnol'. **POULENC's** 'Trio' is a relatively early work, his mature compositions having been written after 1930. The first movement, according to the composer, is fashioned after a Haydn allegro, while the Rondo is patterned after the scherzo movement of Saint-Saens Second Piano Concerto.

Les disques McGill sont en vente pendant l'entracte.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 15 November 1983, 5:00 pm

STUDENT SOLOISTS
and ENSEMBLES

direction: Eugene Plawutsky

Programme

CANTATA PASTORALE Op.92 — Edmund Rubbra

Denise Pelletier, soprano
Michel Roberge, flute
Stephane Laberge, cello
Normand Babin, piano

MUSIC FOR THREE GUITARS — Reginald Smith Brindle

Antonio Battista
André Roy — *guitars*
Marc Deschenes

FIVE PIECES FOR TWO FLUTES — John Beckwith

Allegro moderato
Andante
Vivace
Lento : non troppo allegro
Allegro

Mary Ann Smart
Jill Rothberg *flutes*

SONATA FOR CLARINET AND PIANO — Francis Poulenc

Allegro tristemente
Romance
Allegro con fuoco

François Houle, clarinet
Michael Woytiuk, piano

SIETE CANCIONES POPULARES ESPAÑOLAS — Manuel de Falla

El Paño Moreno
Seguidilla Murciana
Asturiana
Jota
Nana
Canción
Polo

Madeleine Palmer, soprano
Ruth Neufeld, piano



N O T E S B I O G R A P H I Q U E S

BRUCE BOWER a commencé a apprendre le basson à l'école secondaire avec Adelchi Angelucci, qui était alors membre de l'orchestre de Philadelphie. Il a poursuivi ses études avec Hugh Cooper à l'Universite du Michigan ou il a obtenu un B.Mus en enseignement de la musique et une maitrise en basson. Il a été contrebassiste au sein de l'Orchestre symphonique de Montréal depuis 1979. Bruce Bower est professeur de basson à l'Universite McGill et, depuis cinq ans, il enseigne également le basson au camp de musique interprovincial de Parry Sound en Ontario.

JANET CREASER-HUTCHINS est originaire de Nouvelle-Ecosse. Elle a reçu une M.Mus. à l'Universite de Colombie-Britanique ou elle était l'élève de Robert Silverman, et un diplôme avec félicitation du jury du Royal College of Music de Londres. Elle a donné des concerts ici, aux Etats-Unis et au Danemark. Elle joue de la musique de chambre avec plusiers musicien(ne)s montréalais(es). Mme. Hutchins est répetitrice de chant à la faculte de musique et elle enseigne au Conservatoire de musique de McGill et à l'Université Concordia.

SYLVIE LAMBERT Premier prix à l'unanimité du Conservatoire de Musique du Quebec en 1979, elle gagne aussitôt un poste à l'Orchestre symphonique de Montréal. Depuis, on la rencontre partout dans le milieu musical; en récital et musique de chambre, à Radio-Canada, à la SMCQ, dans les commerciaux et musiques de films, etc.. En plus de ses nombreuses activités, elle enseigne au College ainsi qu'à l'Université de Sherbrooke.

MARGARET MORSE Originaire de Grand Pré en Nouvelle-Ecosse, Margaret Morse a obtenu son baccalauréat en musique à l'université McGill puis elle a poursuivi ses études à la Northwestern University à Evanston (Illinois) ou elle a obtenu une maitrise en musique. Elle occupe le poste d'hautboiste associée à l'Orchestre symphonique de Montreal et elle enseigne le hautbois à l'université McGill.

BOISMORTIER OZI BITSCH SAINT-SAENS RAVEL POULENC

Joseph Bodin de Boismortier est né à Perpignan et il s'établit à Paris en 1724. Flûtiste de grand talent, il composa plus de 100 numéros d'opus parmi lesquels des oeuvres de musique sacrée, des opéras, des ballets, des suites, des sonates et des concertos. Parmi ses oeuvres, qui ont toutes été éditées par lui-même, se trouve un concerto en ré pour basson et cordes.

Étienne Ozi fut bassoniste de la Chambre du roi et professeur au conservatoire de Paris. Il est le fondateur de l'école française de basson (1787) dont on se servira en France pendant plus d'un siècle.

Marcel Bitsch, lauréat du grand prix de Rome en 1945, est surtout connu comme théoricien de la musique et notamment pour ses traités sur l'harmonie tonale. Il a été l'élève d'Henri Busser, compositeur de nombreux morceaux de concours pour le conservatoire de Paris. Ce concertino a été composé pour Gustave Dhérin, lui aussi du conservatoire.

Saint-Saëns a écrit sa sonate pour basson la dernière année de sa vie, avec d'autres oeuvres pour hautbois et clarinette. Cette sonate a été composée à l'intention de Léon Letellier, bassoniste solo de l'Opéra de Paris.

La "pièce en forme de habanera" portait à l'origine le titre de "vocalise en forme de habanera" et elle a été conçue pour voix sans parole avec accompagnement de piano. C'est sous ce titre qu'elle a été jouée pour la première fois en 1907, la même année que la fameuse suite orchestrale de Ravel, la Rhapsodie espagnole.

Le trio de Francis Poulenc est une oeuvre de jeunesse, la plupart de ses autres compositions datant d'après 1930. Le premier mouvement, selon le compositeur, immite un allegro de Haydn tandis que le rondo reprend le mouvement en scherzo du deuxième concerto pour piano de Saint-Saëns.

McGill University
Faculty of Music



Pollack concert hall
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Tuesday 15 November 1983, 8 pm

HARRY DATYNER

pianist

Programme

Fantaisie Chromatique & Fugue — Johann Sebastian Bach

Sonate in mi mineur — Franz Joseph Haydn

Presto
Adagio
Finale - Allegro vivace

Nocturne Op.9, no.1 — Frédéric Chopin
Ballade Op.23
Nocturne Op.27, no.1
Ballade Op.47

Entr'acte

Quatre Images — Claude Debussy

Cloches à travers les feuilles
Poissons d'or
Hommage à Rameau
Reflets dans l'eau

Pour le piano — Claude Debussy

Prélude
Sarabande
Toccata

Harry Datyner

C'est en remportant le premier prix à l'unanimité du jury au Concours d'Exécution Musicale de Genève qu' Harry Datyner a commencé sa carrière internationale de concertiste. Il doit sa formation à Marguerite Long et à Edwin Fischer avec lequel il a joué les concerti de Bach et Mozart pour deux pianos dans les principales villes d'Europe.

Hôte des Festivals de Salzbourg, Prague, Strasbourg, Lyon, Montréal, Harry Datyner joue régulièrement avec les ensembles symphoniques les plus importants. Invité par l'Orchestre de la Suisse Romande, celui de la Tonhalle de Zurich, le National de Belgique, celui de Portugal, le London Philharmonic, les Philharmonies de Vienne, Prague, Belgrade et Bucarest, l'ensemble des Festivals Strings de Lucerne pour ne citer que quelques orchestres renommés au programme desquels il est inscrit, Harry Datyner a joué sous la direction de chefs tels qu'Ansermet, Klecki, Matacic, Prêtre, Argenta, Fistoulari, Sir Adrian Boult, Basarab, Freitas Branco, de Carvalho, Ancerl, Mario Rossi, Wallenstein, etc., etc.

Créateur pour la Suisse - avec l'Orchestre de la Tonhalle de Zurich - du premier concerto de Bartok et au Festival de Venise de l'une des dernières sonates pour violoncelle et piano de Hindemith, en compagnie du grand violoncelliste Mainardi, Harry Datyner est en outre fréquemment sollicité par les autorités musicales pour représenter son pays, en tant que membre du jury, lors de grandes compétitions musicales en Suisse et à l'étranger.

Pédagogue renommé, Harry Datyner est professeur des classes de virtuosité au Conservatoire de Genève. Pendant les deux semaines de son séjour à Montréal, il donne des classes à l'Université McGill, en échange de classes données au Conservatoire de Genève par Charles Reiner, professeur de piano à McGill.

Ce récital est enregistré par la Société Radio-Canada, de même que le récital de Charles Reiner à Genève sera enregistré par la Radio Suisse Romande. Cet échange émane d'un accord établi entre les deux Sociétés en vue d'opérer des échanges d'artistes entre les deux pays.

Harry Datyner, internationally known recitalist, chamber musician and soloist with most of the great European orchestras, is also an eminent pedagogue who often represents his country on the juries of international competitions and regularly conducts master classes at the Conservatoire de Genève.

During his two-week stay in Montréal Professor Datyner teaches at the McGill Faculty of Music, in exchange for classes given by McGill's Professor Charles Reiner at the Conservatoire de Genève.

Tonight's recital is recorded for future broadcast by Radio-Canada, while Professor Reiner's recital in Geneva is recorded by Radio Suisse Romande. This exchange is the result of an agreement between the two broadcasting corporations to further the exchange of performing artists between the two countries.

McGill University
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Wednesday 16 November 1983, 8 pm

JEAN-PIERRE NOISEUX,
RECORDERS, voice, darbouka
flûte-à-bec, voix, darbouka

HANK KNOX,
harpsichord / *clavecin*

RAFIK SAMMAN,
voice, lute, percussion
voix, luth, percussion

MUSIQUE MEDIEVALE / Medieval Music

DE MOI DOLOREUS VOS CHANT — Gillebert de Berneville(?)
(rotrouenge) — c.1250-128
recorder-voices-darbouka-drums

Résumé:

Infortuné en amour, un amant chante sa douleur. Malgré ses cris inutiles pour demander grâce à l'Amour, il persiste à desirer un doux acceuil pour ses sentiments.

Unlucky in love, a lover sings his sorro Unsuccessfully crying to Love for pity, he remains desiring a sweet welcome for his feelings.

CUNCTI POTENS GENITOR — anon. (XI^{e} s.)
(organum) *2 voices*

Louange à la Trinity / In praise of the Trinity

SALTARELLI (2) ET TROTTO — anon. (XIV^{e} s.)
recorder-Moroccan drums

(flûte-à-bec médiévale en do",
Medieval recorder in C", A = 440 Hz)

AMARILLI MIA BELLA — J. Jacob van Eyc
solo recorder — c.1590-165

SONATA QUARTA (1641) — Giovanni Battista Fontana
recorder & harpsichord — c.1630 †

(flûte-à-bec "Van Eyck" en do",
"Van Eyck" recorder in C", A = 415 Hz)

SONATA SECONDA (1724) — Francesco Barsanti
do majeur / C Major (Op.1) — 1690-1772
recorder & continuo

Adagio
Allegro
Largo
Presto

(flûte-à-bec en fa',
Recorder in F', A = 415 Hz)

: entracte

intermission :

DEUXIÈME SUITE (1701) — F. Charles Dieupart
pour flûte-à-bec & continuo — after 1667- c.1740
ré majeur - D Major

Ouverture
Allemande
Courante
Sarabande
Gavotte
Passepied
Gigue

(flûte de voix en ré',
Voice flute in D', A = 415 Hz)

SUITE I (BWV 1007) — Johann Sebastian Bach
a violoncello solo senza basso — 1685-1750
(adaptée à la flûte-à-bec / adapted for recorder)
sol majeur - G Major

Prélude
Allemande
Courante
Sarabande
Menuet I & II
Gigue

(flûte-à-bec en fa',
Recorder in F', A = 415 Hz)

PAROLES: — (recorder improvisation)

Hésitantes
Véhémentes
Transcendantes

(flûte-à-bec en do',
Recorder in C', A = 440 Hz)

notes:

With thanks to Jean-Luc Boudreau who kindly lent some of his recorders.
Sincères remerciements à M. Jean-Luc Boudreau pour avoir aimablement prêté quelques-unes de ses flûtes-à-bec.

The performers:

Jean-Pierre Noiseux joined the Faculty of Music last fall. He also teaches recorder at Concordia University and l'Université du Québec à Montréal.
Hank Knox is a member of the Faculty of Music and a joint founder of Ensemble Arion.
Rafik Samman is a music specialist at the Montreal Catholic School Commission (CECM) and member of Ensemble Marcabru.

Jean-Pierre Noiseux est devenu membre de la faculté de musique en 1982. Il enseigne la flûte-à-bec à l'UQAM et à l'Université Concordia, aussi.
Hank Knox enseigne à la faculté de musique, McGill, et fait partie de l'ensemble Arion.
Rafik Samman est spécialiste en musique à la CECM et membre de l'ensemble Marcabru.

McGill University Records on sale at intermission.
Les disques 'McGill' sont en vente pendant l'entracte.

McGill University
Faculty of Music



Pollack concert hall
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Thursday 17 November 1983, 8 pm

G U I T A R R E C I T A L

S Y D N E Y V R A N A

student of Antonin Bartos

This recital is presented in partial fulfillment of the requirements for the Concert Diploma.

Ce récital fait partie des épreuves imposées pour l'obtention du diplôme de concert.

MELANCHOLY GALLIARD — John Dowland

SIR JOHN SMITH'S ALMAN

SONATA No.1 in G Minor for violin solo (BWV 1001) — Johann Sebastian Bach
transcribed Antonin Bartos

Fugue
Siciliana
Presto

SUITE in A Minor — Manuel M. Ponce

1. Prelude
2. Allemande
3. Sarabande
4. Gavotte
5. Gigue

intermission

VARIATIONS, Op.9 — Fernando Sor

GRAND OVERTURE — Mauro Giuliani

CAPRICHO DIABOLICO — M. Castelnuovo-Tedesco

FANTASY : DIVISIONS — Stephen Dodgson



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 18 November 1983, 8 pm

McGILL CONCERT CHOIR

& chamber orchestra

directed by CHRISTOPHER REYNOLDS

SOPRANOS
Marie Bouchard
Joanne De Groot
Marie-C. Desloges
Jean Donaldson
Sophie Gamache
Lynn Harper
France Houde
Sherri Jarosiewicz
Josee Marie Laurin
Joan Lightbourne
Ruth Ortiz
Monique Orvoine
Ellen Paltiel
Lucie Parent
Brigitte Pellerin
Margaret Stubington
Margaret Thomson
Nancy Wilson

PIANIST
Christopher Burton

ALTOS
Louise Alepin
Louise Allaire
Lorraine Banville
Louise Beauchesne
Julie Bonneville
Elizabeth Charlton
Pauline Frechette
Deborah Jackson
Alessa Johns Reynolds
Anne Mulderry
Natalie Parent
Sylvie Provost
Dominique Robert
Suzanne Roy
Joanne Leroux

TENORS
Stephen Angelini
Tony Carlone
Francois Charette
Tom Curie
René Quesnel
Francois Rose
André Roy
Brian Roy

BASSES
Patrick Arnaud
Tony Battista
Jacques Belezaire
Michael Capon
David Carno
Luc Corbeil
Jacques Cossette
Scott Fraser
Marc Langis
David Myers
Larry Ostroff
Andre Rochon
Daniel Silverberg
Renaud Tellier
Stephane Volet
Normand Babin
Michael Lessard

ASSIST. CONDUCTOR
Jacques Cossette

PRESIDENT
Marie Bouchard

VIOLINS I M. Carrière, M. Zeto, T. Calcafuoco, C. Klause, R. Sawka
VIOLINS II N. Forgue, N. Penny, A. Simons, S. Bellemare, J. Bailey
VIOLAS S. Sayle, M. Dominigue, M. Simon, J. Grimand
VIOLINCELLO B. Hurtubise, M. Fraser
DOUBLEBASS B. Deschamps
FLUTE P. St. Laurent, J. Rothberg
OBOES J. Wyber, N. Forget BASSOONS L. Brown, N. Surti
TRUMPETS U. Rosen, C. dos Santos, L. Wilcott
TIMPANI N. Girard

With thanks to Prof. Stephen Kondaks for his assistance.

There will be only a short pause at intermission.

CANONS :

canon à 6 — Ludwig van Beethoven
Edel sei der Mensch — 1770-1827

canon à 5
Kyrie — W. A. Mozart
1756-1791

canon à 4 (by inversion)
Regina coeli — Johannes Brahms
soloists: Sherri Jarosiewicz, soprano — 1833-1897
Sherry Brown, alto

canon à 3
Warum betrübst du dich — Luigi Cherubini
1760-1842

canon à 3
Dona nobis pacem — (traditional)

(pause)

MISSA IN AUGUSTIIS — Joseph Haydn
("Lord Nelson Mass") — 1732-1809
soloists: Maria Ciccaglione (Parts I,II,IVb)
& Sophie Gamache, sopranos
Anne-Marie Donovan, alto
Samuel Kan, tenor
Duncan Campbell, bass

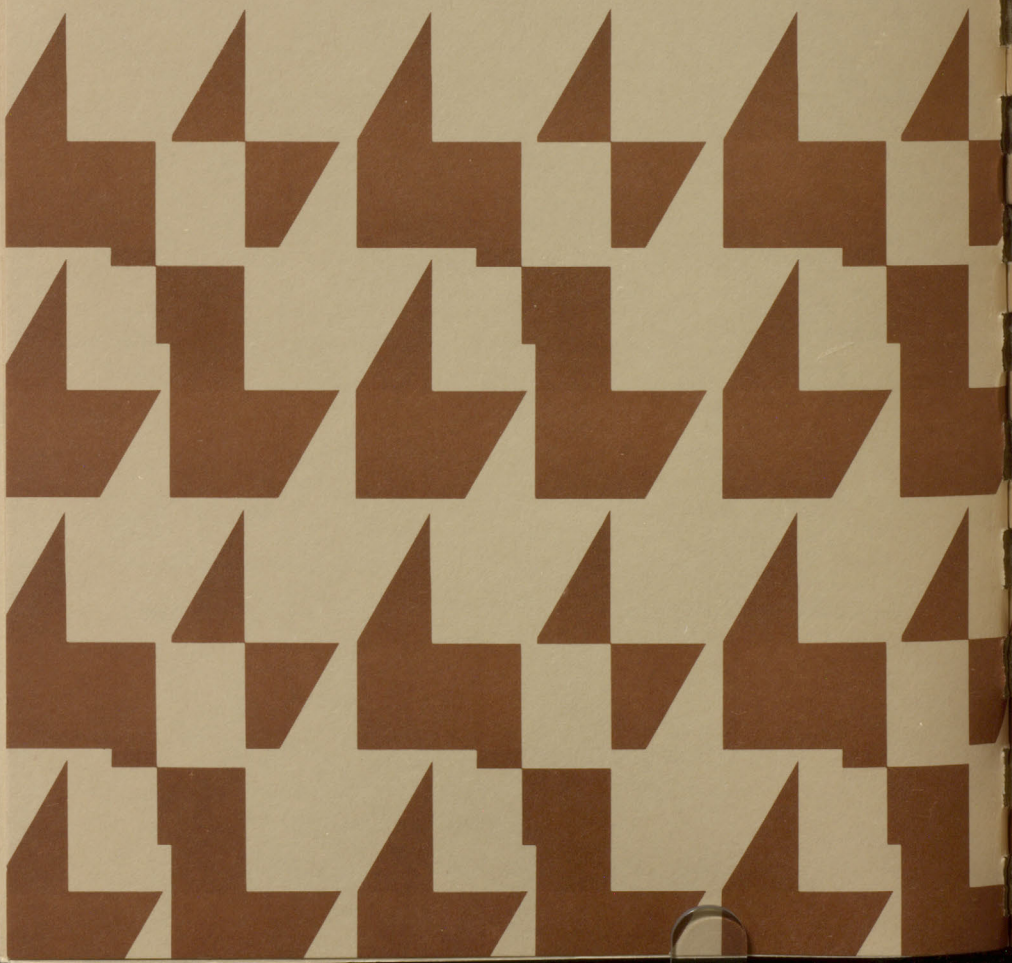
I. KYRIE Kyrie eleison, Christe eleison, Kyrie eleison

II. GLORIA Gloria in excelsis Deo ...
Qui tollis peccata mundi ...
Quoniam tu solus sanctus ...

III. CREDO Credo in unum Deo ...
Et incarnatus ...
Et resurrexit ... Amen

IV. SANCTUS Sanctus, sanctus, sanctus ... Osanna
Benedictus qui venit ...
Osanna ...

V. AGNUS DEI Agnus dei ...
Dona nobis pacem ...



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Monday 21 November 1983, 8:00 pm

UNIVERSITY OF OTTAWA ORCHESTRA

CONDUCTED BY DAVID C U R R I E

SOLOIST: JEAN-PAUL S E V I L L A
PIANIST

Exchange concert with
University of Ottawa,
Department of Music

Ce concert est présenté dans le
cadre des échanges avec
L'Université d'Ottawa,
Département de Musique

INSTRUMENTISTES / INSTRUMENTALISTS

Premiers violons/First violins

Marie Savard (Concertmaster)
Tracey-Ann Finn
Polly McCombe
Charles Létourneau
Kirsten Waymann
Karl Reiner
Kathy Allan
Mary-Pat Grimes

Seconds violons/Second violins

Suzanne Sabourin
Heather Golan
René Sauvé
Jocelyne Lajeunesse
Paulo Springman
Bertrand Crépeault
Barbara Brisson
Paul Lefebvre

Altos/Violas

Doug Handforth
Jack McGowan
Gunnar Foerstel
Michael Whittaker
Chris Mattson

Violoncelles/Cellos

Susan Miller
Armando Ortega
Pierre Kusters
Renée Sylvestre

Contrebasses/Double basses

Anna Kaeppner
Bruce Meikle
John Geggie
Andrew Miller

Flûtes/Flutes

Hillary Hacquoil
Michel D'Avignon

Hautbois/Oboes

Mark Rogers
Michel Sincennes

Clarinettes/Clarinets

Grant Snider
Gordon Richards

Bassons/Bassoons

Chris Palmer
Barry Nolin

Cors/French horns

Brenda Cook
Martin Bender

Trompettes/Trumpets

Alain Pontiroli
André Thouin

Timbales/Timpani

Ken Simpson

Percussion

Jon Wade
Paul Houle

Clavecin/Harpsichord

Danielle Dubé

PROGRAMME NOTES

Corelli: Concerto Grosso Op.6 no.1

Opus 6 is a collection of 12 Concerti Grossi for 2 solo violins, solo cello, string orchestra and cembalo written at the zenith of Corelli's career. They, along with Handel's opus 6, represent the Concerto Grosso at its highest level.

Haydn: Symphony No.100

This is one of 12 symphonies subtitled the "London Symphonies" which Haydn composed for performance during his two visits to England between 1791 and 1794. It was premiered on March 31, 1794 at one of a series of concerts of Haydn's music organized by the German-born impresario Johann Peter Salomon. Because of the increased sonority (addition of timpani and brass) and because of the use of simple, folk-like themes and motifs presented in a more developed way, these are truly "grand" works of a style never before attempted in symphonic music.

Beethoven: Piano Concerto No.3

Beethoven himself was the soloist of this concerto at a concert made up entirely of his music given in Vienna on April 15, 1803. This work represents an important point in his development of the concerto form. The orchestral introduction to the first movement is symphonic in texture and format, and the elongated coda after the cadenza in the same movement demonstrates the equality of the solo instrument and the orchestra tutti. We glimpse here the melding of the Classical structure and Romantic thought.

Stephen C.Willis

COMMENTAIRES SUR LES OEUVRES

Corelli: Concerto Grosso Op.6 no.1

L'opus 6 de Corelli est une collection de 12 Concerti Grossi pour deux violons soli, violoncelle solo, orchestre à cordes, et continuo. Il vit le jour alors que Corelli était à l'apogée de sa carrière, et, avec l'opus 6 de Handel, constitue un exemple parfait de cette forme musicale.

Haydn: Symphonie No.100

Cette symphonie, dite "Le militaire", est l'une des douze "Symphonies de Londres" que Haydn composa lors de ses deux séjours en Angleterre entre 1791 et 1794. La première en fut donnée le 31 mars 1794 dans le cadre d'une série de concerts organisée par l'imprésario allemand Johann Peter Salomon et entièrement consacrée aux oeuvres du maître. La sonorité amplifiée grâce à l'addition de timbales et de cuivres, ainsi que le développement de thèmes simples et de motifs d'inspiration folklorique confèrent à ces symphonies une allure grandiose de style tout à fait nouveau.

Beethoven: Concerto No.3, opus 37

Beethoven créa lui-même ce concerto à l'occasion d'un concert donné à Vienne le 5 avril 1803 et entièrement consacrée à ses oeuvres. L'oeuvre marque un étape importante dans le développement de la forme concerto. A noter, dans le premier mouvement, l'introduction orchestrale d'allure plutôt symphonique tant par ses dimensions que par sa texture, ainsi que la longue coda dans laquelle l'instrument soliste et le tutti de l'orchestre sont à égalité. On peut entrevoir ici la fusion de la structure classique et de la pensé romantique.

Stephen C.Willis

PROGRAMME

CONCERTO GROSSO, Opus 6 no.1 — Arcangelo Corelli (1653-1713)

Largo-Allegro
Largo-Allegro
Largo-Allegro
Allegro

solistes/soloists:
Marie Savard, violon/violin
Suzanne Sabourin, violon/violin
Susan Miller, violoncelle/cello

SYMPHONY No.100 in G major, The "Military" — Joseph Haydn (1732-1809)

Adagio-Allegro
Allegretto
Menuet
Presto

ENTR'ACTE

CONCERTO No.3 for Piano and Orchestra in C minor, Opus 37 — Ludwig van Beethoven (1770-1827)

Allegro con brio
Largo
Rondo

Jean-Paul Sévilla, piano

BIOGRAPHIES

Chef d'orchestre/Conductor: David Currie

David Currie est natif de Ann Arbor, Michigan. Il est diplomé du Interlochen Arts Academy où il a mérité le "Young Artist Award". Il a aussi étudié à l'Université du Michigan où il s'est vu confier le poste de "Teaching Fellow" en contrebasse. Avant de se joindre à l'Orchestre du Centre National des Arts, M.Currie fut premier contrebassiste de l'Orchestre Symphonique de Flint et de la Philharmonie de Colorado. Il est membre du personnel enseignant du Département de musique de l'Université d'Ottawa depuis 1976. Il est chef d'orchestre de l'Orchestre symphonique et de l'Orchestre à cordes de l'Université d'Ottawa ainsi que de l'Ensemble Tabaret.

Born in Ann Arbor, Michigan, David Currie is a graduate of the Interlochen Arts Academy, where he received the "Young Artist Award", and the University of Michigan where he was a "Teaching Fellow" in Double Bass. Before joining the National Arts Center Orchestra in 1971, Mr.Currie was principal Double Bass with the Flint Symphony and the Colorado Philharmonic. He has been a member of the teaching staff at the University of Ottawa since 1976 and is presently the conductor of the University of Ottawa Orchestra and String Orchestra as well as the Tabaret Ensemble.

Pianiste/Pianist: Jean-Paul Sévilla

Né en Algérie, Français mais de sang Espagnol, Jean-Paul Sévilla donne son premier récital à neuf ans et vient ensuite habiter Paris où il entre au Conservatoire à quatorze ans. Ses quatre années d'études seront couronnées par un Premier Prix à l'unanimité et par un Prix d'honneur, récompense extrêmement rare.
Sa vie errante de concertiste le mène ensuite en Europe, en Afrique et en Amérique (où il fait ses débuts au Canada en 1961) en tant que soliste ou musicien de chambre. En 1959, il reçoit le Premier Prix du Concours international de Genève. Depuis 1970 il est professeur de piano à l'Université d'Ottawa et continue de donner des cours et des récitals à travers le monde.

Jean-Paul Sévilla, French pianist of Spanish origin, was born in Algeria. He gave his first recital when he was nine and soon afterwards moved to Paris where, at the age of fourteen, he began his studies at the Conservatoire. His four years there were crowned with the diploma "Premier Prix" for which he was the jury's unanimous choice, plus the "Prix d'honneur", which is awarded only rarely.
His many concert tours, as soloist and chamber musician, took him from Europe to Africa and America (he made his Canadian debut in 1961). In 1959 he was awarded First Prize at the Geneva International Competition. He is titular professor at the University of Ottawa, a post which he has held since 1970, and in addition he continues his lecture and recital tours throughout the world.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

STUDENT
SOLOISTS
ENSEMBLES

5 pm
Tuesday
November 22, 1983

(no intermission)

CLARINET QUINTET, Op.115 — Johannes Brahms

- Allegro

CHRIS HALL, clarinet (student of Emilio Iacurto)
NATALIA TUROVSKY and LUCIA HALL, violins
CHANTAL BOIVIN, viola
THÉRÈSE RYAN, cello

SONATA FOR OBOE & PIANO (1938) — Paul Hindemith

1. Munter
2. Sehr langsam / Lebhaft

JANA WYBER, oboe (student of Margaret Morse-Zirbel)
DANIELLE BOUCHER, piano

SONATA in c minor "Pathétique", Op.13 — Ludwig van Beethoven

1. Allegro di molto e con brio

PRELUDES FOR PIANO — George Gershwin

1. Allegro ben ritmato e deciso
2. Andante con moto e poco rubato
3. Allegro ben ritmato e deciso

ELEANOR WONG, piano
(student of Dorothy Morton)

QUINTET No.2 in E^b — P. Müller

Allegro con brio
Andante con moto
Menuetto
Allegro ma non troppo

MARK SIMONS, clarinet
CLAIRE BOISVERT, oboe
JEAN PARSONS, flute
RICHARD CHÉNIER, french horn
NIL SURTI, bassoon
(ensemble of Tom Talamantes)

CONCERT PIECE No.1, Op.113 — Felix Mendelssohn arr. Schwarz

Allegro con fuoco
Andante
Allegro

YVES ADAM, clarinet, & clarinet choir:

Elaine Mulhall	*Lorraine Pitre*	*Anna Cantafio*
Rino Bélanger	*Alain Trottier*	*Linda Lee*
Michel Pilotte	*Colleen Flanagan*	*Lisa Collier*
	Catherine Scott-Taggart	

(ensemble of Tom Talamantes)



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday 22 November 1983, 8 pm

MUSIC OF THE SECOND GENERATION
of the
SECOND VIENNESE SCHOOL

presented by

KARL STEINER, piano

with

EDWARD RUSNAC, guitar
CINDY SHUTER, flute
NICOLINO STEINER, baritone

THE PERFORMERS:

Karl Steiner is a graduate of the State Academy, Vienna, and teaches piano at the Faculty of Music. Nicolino Steiner is a graduate of McGill, residing in Toronto. Cindy Shuter and Edward Rusnac are teachers at the Faculty of Music, McGill University.

THE COMPOSITIONS

1. TOCCATA FÜR KLAVIER - H. E. Apostel

In an interview with his biographer, Apostel describes four periods of his creative work:

"(1) A tonal-romantic, or epigonus-bougeois period. It was eliminated and buried long ago. (2) Itself-centered period in expressionistic and, for developmental reasons, in dissonant shape. (3) A period of contemplation, dedicated to the elucidation of the problems of the 12-tone row in which the realization ripened that pure beautiful music is valid and lasting only in absolute form... (4) The realisation that architectonically-based musical content nowadays will have to take into account the use of the 12 tempered notes of our scale. Out of them music will have to be built, motivically and contrapuntally, thematically-horizontally as well as harmonically-vertically."

This short TOCCATA belongs to the fourth perid. The composer indicates 10 sections. The first brings in succession the original tone row marked by the mumbers 1 to 12 in the score, followed by the inversion and the retrograde forms, all in unison. Under the first four notes A, E^{b}, C, B he writes the German note names A, S, C, H, spelling the name of the Bohemian birth-place of Alfred Schlee to whom the work is dedicated. The other 9 sections are each built in contrasting character on various combinations of forms of this row, horizontally and vertically, in counterpoint and - at times - chordal form, with augmentation, etc..

cont. back page

INTRODUCTION

The circle around Schönberg, Berg and Webern is often referred to as the **Second Viennese School.** Like the First Viennese School around Haydn, Mozart, Beethoven and Schubert a century earlier, it has an important place in the music of its century. Both schools emphasize facets of absolute music - form, melody, rhythm, part-writing, etc.. It became fashionable around the middle of both centuries to underplay these concerns and emphasize sound itself. The massive and opaque texture of Romantic scores neglects the working-out of inner voices and part-writing. Wagner subordinates all to his 'Gesamt Kunstwerk' idea. In Liszt's piano music technical considerations are generally more important than musical concepts and forms; in the Symphonic Poems the story overshadows the music. All this seems to lead to a dead-end. Brahms, considered a dry academic reactionary by the Neo German School arond Wagner and Liszt, started to go back to the idea of absolute music making, as did Reger.

There are similar trends in the last few decades. Pupils of Schönberg, Berg and Webern take the part of Brahms and Reger, underlining form, counterpoint, etc., while others use sound almost exclusively, frantically and constantly experimenting and changing musical concepts, considering earlier works obsolete and focusing on recent electronic inventions, mostly superficially, just as developing musical instruments were used 100 years ago. Others, catering to the mostly conservative concert audiences, write as if practically nothing had happened since the 19th Century.

The new acquisitions of Schönberg, Berg and Webern attracted gifted and serious young composers from all over. **Apostel** and **Schloss** came to Vienna from Western German cities as Beethoven had to study with Haydn and Mozart. They received intensive and conscientious training, starting with works of masters of the past and becoming craftsmen of extraordinary skill. **Apostel, Jelinek** and **Schloss** were born within two years and died within four years of each other and started composing in the late 1920's. The early works of the first two show elements of tonality while **Schloss** wrote in 12-tone within a few years of Schonberg's first work in that style. **Schloss** has written that Berg taught counterpoint and fugues strictly according to rules, generally using examples from classical composers, but since he (Schloss) had already written in 12-tone, with him he analyzed works by Schönberg and Berg.

I have chosen these three composers for this concert, though there are other important pupils, because I have become familiar with their work and ideas after almost a lifetime of friendship through years of personal contact and, later, by frequent correspondence.

Thus **Apostel** often described himself as a 'conservative radical' or 'Hanslick without the beard', like the latter seeing music as 'tonend bewegte Formen' (sounding, moving forms). As he wrote in a letter to me on January 24, 1959 (my translation):

> Dissolution of music into sounds? Into colour? What a pitiful speculation. One should remain with Monet or Debussy then...after all, Haydn or Schubert were not revolutionaries in the area of sound. Stockhausen is superior to them in this. But this is never the issue. Important is the sound...

THE COMPOSERS

HANS ERICH APOSTEL was born in Karlsruhe, Germany, in 1901, entering a local conservatory in 1916, becoming conductor and coach in Baden. In 1921 he went to Vienna to study with Schonberg and, after 1925, with Berg. First international performances included his Five Songs, Opus 3 (Zurich 1932, Florence 1934 - International Society of Contemporary Music (ISCM)), followed by numerous other premieres throughout his career. He also went abroad repeatedly as a lecturer and juror.

He won the Hertzka Prize in 1937, the Prize of the City of Vienna in 1948, Austrian State Awards in 1952 and '57, and the Prince Pierre of Monaco Music Prize in 1968. He was President of the Austrian section of the ISCM (1947-50), member of the Austrian 'Kunstsenat', etc. He died in Vienna in 1972.

HANNS JELINEK was born in Vienna in 1901. He was a pupil of Schonberg and Berg for a short period (1918/19), studied piano, harmony and counterpoint at the Music Academy with Franz Schmidt, but was mainly self-taught. In 1932-34 he studied the 12-tone technique intensively using it from then on. He also wrote a number of important theoretical books and pioneered in writing teaching material in the idiom. **Apostel**, introducing me to him and his 'zwölftonfibel fuer Klavier' in 1955, described it in a letter to me as 'Columbus's egg'.

He won the John Hubbard Prize in 1931, the Prize of the City of Vienna in 1957 and the Grosser Österreichische Staatspreis in 1966. He received a teaching assignment for composition at the Vienna Academy of Music in 1958, becoming full professor in 1965.

He died in Vienna in 1969.

JULIUS SCHLOSS was born in Saarlouis, Germany, in 1902. He entered the Frankfurt Conservatory, studying composition with Bernhard Series, Hindemith's teacher, before studying with Alban Berg for many years. He also studied musicology at the Vienna University under Guido Adler.

He won the Hertzka Prize in the 1930's and another in a competition for orchestral compositions in Trieste a few years before his death in Belleville, New Jersey, in 1972. In the early 30's he had several performances, some at ISCM festivals. Returning to Germany, he became a refugee from Nazi persecution and spent the Second World War in Shanghai where he was appointed Professor for Composition at the National Conservatory, entering the USA in 1948.

After his death the Faculty of Music, McGill University, acquired his manuscripts and papers and instituted the Julius Schloss Memorial Award.

(K. Steiner, 83/11)

INTRODUCTION

Le cercle de Schoenberg, Berg et Webern est souvent appelé la deuxième école viennoise. A l'instar de la premiere école viennoise qui se forgera autour de Haydn, Mozart, Beethoven et Schubert un siècle auparavant, cette deuxieme école joue un role des plus importants dans la musique de son siècle. Les deux écoles insistent beaucoup sur les aspects de la musique absolue: la forme, la melodie, le rythme, la conduite de la voix des parties, etc. Au milieu de ces deux siècles, il fut de bon ton de minimiser ces aspects et d'insister sur le son proprement dit. La structure massive et opaque des oeuvres romantiques neglige l'élaboration des parties interieurs et la conduite des parties des voix. Wagner subordonne tout cela à son idée de la 'Gesamt Kunstwerk'. Dans la musique pour piano de Liszt, les considerations d'ordre technique importent generalement plus que les concepts et les formes musicales; dans ses 'poèmes symphoniques', c'est l'histoire qui domine. Tout cela semble mener à une impasse. Brahms, qui fut considéré comme un reactionnaire académique désseché par l'école néo-allemande de Wagner et Liszt, commenca à flirter avec l'idée de la musique absolue, tout comme Reger.

On note des orientations analogues dans la musique de ces dernières décennies. Les élèves de Schoenberg, Berg et Webern prennent le parti de Brahms et de Reger, en soulignant la forme, le contrepoint, etc., tandis que d'autres se servent presque exclusivement du son, en expérimentant et en modifiant frénétiquement les concepts musicaux; ils jugent leurs oeuvres antérieures complètement dépassées et se passionnent pour les dernières inventions électroniques, la majeure partie du temps superficiellement, tout comme on s'interessait à la mise au point d'instruments de musique il y a cent ans. D'autres, s'adressant aux mélomanes les plus conservateurs, composent de la musique comme si rien ne s'était passé depuis le 19ème siècle.

Les nouvelles acquisitions de Schoenberg, Berg et Webern ont attiré de jeunes compositeurs talentueux et sérieux du monde entier. **Apostel** et **Schloss** sont arrives à Vienne en provenance d'Allemagne de l'Ouest tout comme Beethoven était venu y étudier avec Haydn et Mozart. Ils ont reçu une formation intensive et consciencieuse, commencant par des oeuvres des maitres du passé et devenant des hommes de métier extraordinairement talentueux. **Apostel, Jelinek** et **Schloss** ... ont commencé à écrire de la musique à la fin des années 1920. Les oeuvres de jeunesse des deux premiers présentent des éléments de tonalité tandis que **Schloss** à commencé a composer de la musique dodécaphonique au cours des années qui suivirent les premières oeuvres de Schoenberg dans ce style. **Schloss** a écrit que Berg enseignait le contrepoint et la fugue selon des règles tres strictes et en s'inspirant généralement d'exemples de compositeurs classiques. Mais avec **Schloss** qui avait déjà composé de la musique atonale, il analysa les oeuvres de Schoenberg et de Berg.

Si j'ai choisi ces trois compositeurs pour le concert de ce soir, alors qu'il existe bien d'autres élèves d'importance, c'est que je connais bien leurs oeuvres et leurs idées grace aux contacts personnels et à la correspondance fréquente que j'ai entretenus avec eux durant toute ma vie.

Apostel disait souvent de lui-meme qu'il était un radical conservateur ou un 'Hanslick sans barbe' considerant, à l'instar de ce dernier, la musique comme 'tonend bewegte Formen' (formes sonores et mouvantes). Comme il me l'écrivait dans une lettre datée du 24 janvier 1959, en allemand:

à la page 4

4. La dissolution de la musique en sons? en couleurs? Quelle spéculation pitoyable. Il vaut mieux rester avec Monet ou Debussy, apres tout Haydn ou Schubert n'étaient pas des révolutionnaires dans le domaine de la sonorité. Stockhausen leur est supérieur à cet égard. Mais ce n'est pas là que reside la question. Ce qui importe c'est l'énoncé....

LES COMPOSITEURS

HANS ERICH APOSTEL est né à Karlsruhe en Allemagne en 1901, il est entré au Conservatoire local en 1916, et est devenu chef d'orchestre et répétituer à Baden. En 1921 il s'est rendu à Vienne pour y étudier avec Schoenberg et avec Berg, après 1925. Ses premières oeuvres jouées à l'étranger ont été ses cinq chants de l'Opus 3 (Zurich 1932; Florence 1934 I.S.C.M.), suivis de nombreux autres tout au long de sa carrière. Il s'est également rendu à l'étranger à maintes reprises en qualité de conférencier et de membre du jury.

Il a remporté le prix Hertzka en 1937, le prix de la ville de Vienne en 1948, le grand prix d'Autriche en 1952 et 1957 et le prix de musique du Prince Pierre de Monaco en 1968. Il a été president de la section autrichienne de l'I.S.C.M. (1947-50), membre du 'Kunstsenat' autrichien etc. Il est mort à Vienne en 1972.

HANNS JELINEK est né à Vienne en 1901. Il a été l'élève de Schoenberg et de Berg pendant une courte periode (1918-19), puis il a étudié le piano, l'harmonie et le contrepoint à l'Académie de musique avec Franz Schmidt, mais dans l'ensemble on peut dire que c'est un autodidacte. Entre 1932 et 1934, il a étudié intensivement la dodécaphonie et l'a utilisée dans ses oeuvres à partir de cette époque. Il a également écrit un certain nombre de livres théoriques importants et de manuels d'enseignement sur ce style idiomatique, qu'il a été un des premiers à publier. En me le presentant en 1955 et en me faisant écouter son 'zwölftonfibel für Klavier', Apostel me l'a décrit comme l'oeuf de Colomb, dans une lettre.

Hanns Jelinek a remporté le prix John Hubbard en 1931, le prix de la ville de Vienne en 1957 et le 'Grosser Oesterreichische Staatspreis' en 1966. Il a été nommé professeur de composition à l'Académie de musique de Vienne en 1958 et est devenu professeur titulaire en 1965. Il est mort à Vienne en 1969.

JULIUS SCHLOSS est né à Saarlouis en Allemagne en 1902. Il est entré au Conservatoire de Francfort où il a étudié la composition avec Bernhard Serles, le professeur d'Hindemith, avant de devenir l'élève d'Alban Berg à Vienne pendant de nombreuses années. Il a également étudié la musicologie à l'université de Vienne sous la direction de Guido Adler.

Il a remporté le prix Hertzka dans les années 30 ainsi qu'un concours de composition orchestrale à Trieste quelques années avant sa mort à Belleville au New Jersey en 1972. Au début des années 30, il a donné plusieurs concerts, dont certains dans le cadre des festivals de l'I.S.C.M. Apres être retourné en Allemagne pendant quelques années, il a fui les persecutions nazies et a passé toute la seconde guerre mondiale à Shanghai où il a été nommé professeur de composition au Conservatoire national avant d'arriver aux Etats-Unis en 1948. Apres sa mort, la faculté de musique de l'université McGill a fait l'acquisition de ses manuscrits et de ses ecrits et a instauré à sa memoire le prix Julius Schloss.

(K.Steiner; traduction McGill:JLL)

TOCCATA FÜR KLAVIER — Hans Erich Apostel
Op. 34b (1964) (manuscript) — 1901-1972
"Alfred Schlee zum 60. Geburtstag" — *manuscript*

IMPRESSIONS FOR PIANO — Julius Schloss
Nos. 1 - 5 (1926/27) — 1902-1972
Nos. 6 - 23 (1964-67) — *ms.
"For my friend Karl Steiner"

TWELVE TONE SUITE FOR FLUTE & PIANO — J. Schloss
(1970) — *ms.

SONATINE FÜR KLAVIER — Hanns Jelinek
Op.9, No.4 (c. 1930) — 1901-1969
(pub. Universal Edition)

i. Moderato assai
ii. Menuett - Allegretto
iii. Introduktion - Largo
iv. Rondino - Vivo

- INTERMISSION -

SECHS MUSIKEN FÜR GUITARRE — H. E. Apostel
Op.25 (1955) — *(pub. Universal Ed.13605)*
"Karl Scheit und Konrad Ragossnig zugeeignet"

I. Der Ton E
II. Die Melodie
III. Der Sechs Klang
IV. Der Rhythmus
V. Die Fantasie
VI. Der Ton E

FÜNF LIEDER FÜR TIEFE STIMME — H. E. Apostel
UND KLAVIER, Op.3 (1930/31) — *(pub. Universal Ed.5306)*
aus Lieder der Sehnsucht von Hanns Johst
"Alban Berg in Verehrung zugeeignet"

I. Schicksal
II. Herbstnacht
III. Gesang
IV. Nacht
V. Schlaf

** McGill collection*

2. IMPRESSIONS FOR PIANO - J. Schloss

These are 23 miniatures in the spirit of Schonberg's Op.19, Berg's clarinet and piano pieces, and Webern's cello and piano pieces, in the style of much of the latter's output. Numbers 3, 16 and 19 are concert waltzes in the style of Brahms but in 12-tone. Some are mood pieces, for example No.10 with its quiet beautiful chordal sounds and impressionistic character. Others are rhythmical and lively (No.15). No.9 is a very interesting composition in which the left hand plays the exact retrograde form of the right hand part throughout. No.23 uses the same Bach chorale that Berg used for his Violin Concerto in canon with 'fill' voices, an obvious hommage to his beloved teacher. Insiders know that Berg's astrological number played a big role in his life, and consequently also in Schloss's.

3. SONATINE FUR KLAVIER - H. Jelinek

This is an early work with tonal implications, typical of works of the transition period of tonal writing, with its romantic feeling, strongly contrapuntal texture and a mighty climax in the middle, with a quiet ending; even its themes seem in the more modest sonatina form, strongly influenced by Berg's Piano Sonata. There is also much contrapuntal writing in the Menuett. The Trio is conceived in blocks of 5 bars indicated by the composer. The Introduktion is as such and with its 'attaca' at the end is also in a way the beginning of the Rondino, a light-hearted piece in simpler texture, but on the other hand obviously intended as an independent piece to a degree. Altogether it is a very beautiful and mature piece but written before the main body of Jelinek's 12-tone composition.

5. SECHS MUSIKEN FUR GITARRE - Apostel

This piece belongs to the third period, the transition before the composer wrote strictly in 12-tone. He describes his six pieces formally in the music:

(I) The Tone E, the cadenza as middle axis, afterwards retrograde. (II) The Melody. Form: A,B,C,B,A. (III) The Chord of six notes. Allegro vivace (Scherzo). Form: A^1, B ,A^2, C, A^3. (V) The Rhythm. Passacaglia. (V) The Fantasy (VI) The Tone E. Form: A,B,A,C,A.

6. FUNF LIEDER FUR TIEFE STIMME UND KLAVIER - Apostel

One of his first works not eliminated. It belongs to the second period in its harmonic fervour but shows also supreme craftsmanship, beautiful thematic work, part-writing and harmonic conception. There is much chromaticism and also tonal centers D in the 4th and C in the 5th Lied. In the first, 'Fate', the text describes the relief of night from burdened, inescapable days. Its form, again given by the composer, is A,B,A,B,A. In No.2, 'Autumn Night', the poetic and lyric character is beautifully mirrored by the music. There is exceptionally fine thematic development. Form: A^1, B, A^2. No. 3, 'Song', is a very strong and lively piece describing the majesty of nature, inspiring man to similar feats with Wagnerian rhythms, reminding us, musically, of the world of gods and giants in 'Ring der Nibelungen'. Form: Two motives. No.4, 'Night', is a dark hymn tonight, as Apostel describes it. 7 bars each Prelude, Interlude and Postlude; in between each, twice 7 bars of singing. No.5, 'Sleep', again in a dark mood. Form: A^1, B, A^2.

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McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 23 November 1983, 8 pm

ELLIS WEAN,

TUBA

with

COLETTE FORER, PIANO
Viviane Roberge, violin
Nadina Mackie, bassoon



COLETTE FORER attended the University of Saskatchewan at Regina and is now completing her B.Mus. (Performance) at McGill University.
VIVIANE ROBERGE and NADINA MACKIE are members of the Montreal Symphony Orchestra and frequent chamber music performers in the city.

ELLIS WEAN
entered Music Education in 1967 at Boston University, his native city, and was a soloist in the school's touring wind ensemble. On a bet, he applied to Juilliard (NY) and was accepted. He spent three summers at Tanglewood and at an audition met the solo tubist of the Boston Symphony who accepted him as a student at the New England Conservatory. At 19, he performed with the Boston Symphony and Boston Pops. Later he joined the Boston Ballet and Opera Company and other orchestras in Portland, Maine, and Springfield, Mass., the Metropolitan Opera and prize-winning Cambridge Brass Quintet.

International auditions led to the Buffalo Philharmonic Orchestra, and three years later, the Orchestre symphoniqu de Montréal. Since coming to Montreal he has been a soloi with the OSM/MSO, l'Orchestre symphonique de Québec and, i Europe, with the Plauen Symphony Orchestra and Leipzig Radio Orchestra. He has been a member of the MSO's John Taber Brass Quintet and a founder of the Mount Royal Brass Quintet, resident at McGill, which made university label recordings. Solo tubist with the Montreal symphony, Mr. Wean also teaches at the Faculty of Music, McGill, and at Vanier College.

In 1979 he won the CBC talent competition, wind instrument category. A year later he won grand prize at the firs International Tuba Competition, competing with 16 tubists from eight countries in Markneukirchen, East Germany.

Ellis Wean has played regularly in Pollack Concert Hall since giving Montreal's firt tuba concert here in 1975.

SONATA #4, in C Major, BWV 1033 — Johann Sebastian Bach
originally for flute or violin — 1685 - 1750

Andante - Presto
Allegro
Adagio
Menuet I & II

SONATA FOR TUBA & PIANO, Op.34 (1980) — Trygve Madsen

Andante Sostenuto
Allegro Energico
Andante Moderato

SEVEN DUETS FOR VIOLIN & TUBA (1978) — William Presser
b. 1916

1. Adagio
2. Allegro
4. Allegro
3. Allegro

: INTERMISSION :

"DUTCH" SUITE in G Major — P. D. Q. Bach
FOR BASSOON & TUBA (S.-16) — 1807-1742 ?
dredged up and edited by Prof. Peter Schickele

1. Monsieur Minuit's Minuet
2. Panther Dance
3. Dance of the Grand Dams
4. The Lowland Sling

SUITE No.1 FOR TUBA & PIANO — Alec Wilder
"Effie the Elephant" (1968) — 1907 - 1980

i. Effie chases a Monkey
ii. Effie falls in Love
iii. Effie takes a Dancing Lesson
iv. Effie joins the Carnaval
v. Effie goes Folk Dancing
vi. Effie sings a Lullaby

CONCERTO No.1, Op.11 in E^{b} Major — Richard Strauss
originally for french horn — 1864 - 1949

NOTES BIOGRAPHIQUES

COLETTE FORER termine ses études (B.Mus., interprétation) à la faculté de musique, université McGill, après avoir étudié à l'université de Saskatchewan à Regina.
VIVIANE ROBERGE et NADINA MACKIE font toutes deux partie de l'Orchestre symphonique de Montréal. Elles jouent souvent dans des concerts de musique de chambre.

ELLIS WEAN
Après ses études à l'Université de Boston, au New England Conservatory of Music et au Centre Musical de Tanglewood, Ellis Wean, âgé de 20 ans, obtenait le poste de tubiste solo du Buffalo Philharmonic Orchestra. Au même moment, il devenait membre du Cambridge Brass Quintet.

En 1973 il devint tubiste solo de l'Orchestre symphonique de Montréal, ainsi que l'un des membres fondateurs du Quintette de Cuivre du Mont-Royal, formé de professeurs à la faculté de musique, McGill, qui a enregistré deux disques pour l'étiquette de l'Université et s'est fait entendre à travers tout le Canada. Ellis Wean se vit décerner le premier prix du Concours National de Radio-Canada (section vents) en 1979. L'année suivante, il obtenait le grand prix du premier Concours International de Tuba à Markneukirchen en Allemagne de l'Est.

Ellis Wean a été soliste invité de différents orchestres au Canada, à Plauen et à Leipzig. Il enseigne le tuba à la faculté de musique et au Collège Vanier. Il donne des récitals regulièrement à la salle Pollack depuis 1975 année ou il a donné le permier concert de tuba à Montréal.



McGill Records are on sale at intermission. / Les disques "McGill" sont en vente pendant l'entracte.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Thursday 24 November 1983, 8 pm

CHAMBER MUSIC RECITAL

MAURICIO FUKS - VIOLIN
EVA SVENSSON - VIOLIN

THOMAS WILLIAMS - VIOLA
STEPHEN KONDAKS - VIOLA
ANNE THOMPSON - VIOLA

IONA CORBER - VIOLINCELLO

Mauricio Fuks, Thomas Williams and Stephen Kondaks are on the staff of the Faculty of Music.

Mauricio Fuks, Thomas Williams et Stephen Kondaks font partie du corps enseignant de la faculté de musique.

McGill University Records on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.

STRING TRIO No.1 in B^b Major — Franz Schubert 1797-1828

- Allegro

Mauricio Fuks, violin Thomas Williams, viola
Iona Corber, cello

STRING QUINTET in E^b Major, K.614 — W. A. Mozart 1756-1791

Allegro di molto
Andante
Menuetto - Trio: Allegretto
Finale: Allegro

Mauricio Fuks & Eva Svensson, violins
Stephen Kondaks & Thomas Williams, violas
Iona Corber, cello

- INTERMISSION -

STRING QUINTET in G Major, Op.111 — Johannes Brahms 1833-1897

Allegro non troppo ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto

Mauricio Fuks & Eva Svensson, violins
Thomas Williams & Anne Thompson, violas
Iona Corber, cello



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday 25 November 1983, 8 pm

McGILL CHAMBER SINGERS &
McGILL COLLEGIUM MUSICUM
directed by Fred Stoltzfus

(This concert is also given at Laval University, Novemver 26 and Pte. Claire (Lakeshore Chamber Music Society), Dec. 2)

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McGILL CHAMBER SINGERS

Director: Fred Stoltzfus

SOPRANOS

Norma Bowen, Maria Ciccaglione, Carol Corman, Suzie Le Blanc, Maria Mayson, Nicole Paiement, Denise Pelletier, Dawn Sadoway

ALTOS

Martina Brehmer, Sherry Brown, Lise Bujold, Anne-Marie Donovan, Louise Gallpeau, Beth Klein, Wanda Taylor

TENORS

Yohan Cherrier, Jacques Desjardins, Paul Delorme, Michel Dubord, Vassilis Hadjinicolaou, Kan Chung Fai, Norman Miller, Kelly Rice

BASSES

Duncan Campbell, Jacques Giroux, David Harman, Michel LaChance, Pierre Ladouceur, Gilles LeBlanc, James MacKay, Eigil Pedersen, Les Young

Assitant Conductor: Nicole Paiement
Rehearsal Accompanist: Maria Mayson

McGILL COLLEGIUM MUSICUM

Director: Mary Cyr

(Baroque) recorders: Deborah Jackson, Kelly Rice
(Baroque) violins: Karen Langille (I), Sophie Rivard (II)
(Baroque) viola: Sylvie Renaud
Viola da gamba: Betsy MacMillan, Isabelle Marchand
Violoncello: Mary Cyr Violone: Pamela Mason
Harpsichord: David Sandall

Les disques 'McGill' sont en vente pendant l'entracte. McGill Records on sale at intermission, including NOELS with John Grew, organ and the McGill Chamber Singers.

1. GOTTES ZEIT IST DIE ALLERBESTE ZEIT
('Actus Tragicus'- Bach)

CHOR: GOTTES ZEIT...
God's time is the best of all. In him we live, move, have our being for as long as he wills. In him we die at the time appointed, when he wills.

TENOR; ACH HERR, LEHRE UNS..
O Lord, teach us to reflect that we must die when we are most cunning!

BASS; BESTELLE DEIN HAUS..
Set thine house in order! For thou shalt die, and not live.

CHORUS; ES IST DER ALTE BUND
It is the old oath - Man, thou are to die! Even so, come, Lord Jesus!

ALTO: IN DEINE HAENDE...
Into thy hands I commend my spirit; for thou hast delivered me, Lord, mine own true God.

BASS: HEUTE WIRST DU MIT MIR..
Today thou shalt be with Me in Paradise.

CHORUS-ALTO: MIT FRIED...
In peace and joy I journey hence and do God's will. My heart and mind do comfort find, gentle and still. As God's word has been my command, in sleep of death I slumber find.

CHORUS: GLORIE, LOB, EHR...
Praise, glory, blessing, honour to thee, O Lord, both Father, Son and the name of Holy Spirit! Thy divine power gives us vitory through Jesus Christ our Lord. AMEN.

CHOR; GOTTES ZEIT...
Le regne de Dieu est le meilleur de tous. En Lui, nous sommes vie et mouvement, aussi longtemps qu'il le desire. En Lui, nous mourons quand il le désire.

TENOR; ACH HERR LEHRE UNS..
O Seigneur, apprends-nous à penser avec sagesse à la mort.

BASS; BESTELLE DEIN HAUS!...
Mets ordre à ta maison! Car tu es mortel et ne survivras pas!

CHOR; EST IST DER ALTE BUND..
'C'est l'Alliance ancienne; Homme, tu dois mourir!' Oui, viens, Seigneur Jesus!

CHOR/ALT; IN DEINE HAENDE..
En tes mains, je remets mon esprit; car c'est Toi qui m'a racheté, Seigneur, Toi, le Dieu fidèle.

BASSE; HEUTE WIRST DU MIT MIR.
Aujourd'hui, tu seras avec moi au paradis.

CHOEUR-ALT; MIT FRIED...
Je vais dans la paix et le calme, Selon la volonté du Seigneur; Il apporte à mes sens la consolation dans la douceur et la paix. Ainsi que Dieu me l'a promis: la mort est devenue mon sommeil.

CHOR; GLORIE, LOB, EHR...
Gloire, louange, honneur et souveraineté soient à Toi, Dieu, Pere et Fils et St-Esprit. La force divine nous rend vainqueurs par le Christ Jésus. AMEN.

2. HYMN TO SA[illegible]
(Text[illegible]

I.

In a garden shady this holy lady / With reverent cadence and subtle psalm, / Like a black swan as death came on / Poured forth her song in perfect calm:
And by ocean's margin this innocent virgin / Constructed an organ to enlarge her prayer, / And notes tremendous from her great engine / Thundered out on the Roman air.

Blond Aphrodite rose up excited, / Moved to delight by the melody, / White as an orchid she rode quite naked / In an oyster shell on top of the sea;
At sounds so entrancing the angels dancing / Came out of their trance into time again, / And around the wicked in Hell's abysses / The huge flame flickered and eased their pain.

CHORUS Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

II.

I cannot grow; / I have no shadow / To run away from, / I only play.

I cannot err; / There is no creature / Whom I belong to, / Whom I could wrong.

I am defeat / When it knows it / Can now do nothing / By suffering.

All you lived through, / Dancing because you / No longer need it / For any deed.

I shall never be / Different. Love me.

CHORUS Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Translated Daughter, come down and startle
Composing mortals with immortal fire.

CILIA - Britten
H. Auden)

III.

O ear whose creatures cannot wish to fall, / O calm of spaces unafraid of weight, / Where Sorrow is herself, forgetting all / The gaucheness of her adolescent state, / Where Hope within the altogether strange / From every out-worn image is released, / And Dread born whole and normal like a beast / Into a world of truths that never change: / Restore our fallen day; O re-arrange.

O dear white children casual as birds, / Playing among the ruined languages, / So small beside their large confusing words, / So gay against the greater silences / Of dreadful things you did: O hang the head, / Impetuous child with the tremendous brain, / O weep, child, weep, O weep away the stain, / Lost innocence who wished your lover dead, / Weep for the lives your wishes never led. /

O cry created as the bow of sin / Is drawn across our trembling violin.
O weep, child, weep, O weep away the stain.

O law drummed out by hearts against the still / Long winter of our intellectual will.
That what has been may never be again.

O flute that throbs with the thanksgiving breath / Of convalescents on the shores of death.
O bless the freedom that you never chose.

O trumpets that unguarded children blow / About the fortress of their inner foe.
O wear your tribulation like a rose.

CHORUS Blessed Cecilia, appear in visions
To all musicians, appear and inspire:
Transplanted Daughter, come down and startle
Composing mortals with immortal fire.

3. **MAGNIFICAT ANIMA MEA**

(Schutz - text: Luke 1:46-55)

Magnificat anima mea Dominum.
Et exsultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit humiles.
Esurientes implevit bonis: et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.
Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper, et in saecula
saeculorum, **Amen.**

My soul magnifies the Lord.
And my spirit rejoices in God my Savior.
For he has regarded the low estate of his handmaiden: for behold, henceforth all generations will call me blessed.
For he who is mighty has done great things for me: and holy is his name.
And his mercy is on those who fear him from generation to generation.
He has shown strength with his arm, he has scattered the proud in the imagination of their hearts.
He has put down the mighty from their thrones, and exalted those of low degree.
He has filled the hungry with good things, and the rich he has sent empty away.
He has helped his servant Israel, in remembrance of his mercy.
As he spoke to our fathers, to Abraham, and to his posterity forever.
Glory be to the Father, and to the Son, and to the Holy Spirit.
As it was in the beginning, is now, and ever shall be; world without end, Amen.

GOTTES ZEIT IST DIE ALLERBESTE ZEIT — J. S. Bach
("Actus Tragicus") BWV 106 — 1685-1750

choir & collegium musicum. soloists:
Michèle Gagné, soprano *Anne-Marie Donovan, alto*
Vassilis Hadjinicolaou, tenor *Duncan Campbell, bass*

CONCERTO GROSSO, Op.6, No.8 — Arcangelo Corelli
("Fatto per la notte di natale") — 1653-1713
McGill Collegium Musicum

Vivace - Grave - Allegro -
Adagio - Allegro - Adagio -
Vivace - Allegro - Largo (Pastorale)

Venez, mes enfants — *traditional; arr.*
Quelle est cette odeur agréable? — Donald Patriquin
Tous les bourgeois de Châtres

- INTERMISSION -

HYMN TO SAINT CECILIA, Op.27 — Benjamin Britten
1913-1976

choir & soloists:
Marla Mayson, soprano *Anne-Marie Donovan, alto*
Vassilis Hadjinicolaou, tenor *Duncan Campbell, bass*

MAGNIFICAT, SWV 468 — Heinrich Schütz
1585-1672

choir & collegium musicum. soloists:
Maria Ciccaglione, soprano *Martina Brehmer, alto*
Vassilis Hadjinicolaou, tenor *Michel LaChance, bass*



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 28 November 1983, 8 pm

DENISE LUPIEN, VIOLIN

&

JANET CREASER - HUTCHINS, PIANO

DENISE LUPIEN,
a Montrealer, studied at the Conservatoire de musique and received her Master's degree from the Juilliard School, New York, after studies with Dorothy Delay and Ruggiero Ricci. She was a CBC Talent Festival winner in 1974 and formerly a member of the Montreal Symphony Orchestra. Ms. Lupien is a member of the Morency Quartet and has played as soloist in Canada, the United States and Europe.

JANET CREASER-HUTCHINS,
from Nova Scotia, earned a M.Mus. at the University of British Columbia with Robert Silverman and an ARCM performance degree with highest distinction from the Royal College of Music, London. She has played in Canada, the U.S. and Denmark and is an active chamber musician in Montreal where she settled in 1979. She teaches as the Faculty of Music and Conservatory of Music, McGill University, and at Concordia University's Department of Fine Arts.

DENISE LUPIEN
est originaire de Montréal. Elle a fait ses études au Conservatoire de musique de Québec (Montréal) et elle a reçu une maîtrise en musique de l'école Juilliard à New York après avoir été l'élève de Dorothy Delay et de Ruggiero Ricci. En 1974 elle a été lauréate du CBC Talent Festival. Mme. Lupien a fait partie de l'Orchestre symphonique de Montréal et elle est membre du Quatuor Morency. Elle s'est produite en soliste au Canada, aux Etats-Unis et en Europe.

JANET CREASER-HUTCHINS
est originaire de Nouvelle-Ecosse. Elle a reçu une M.Mus. à l'université de Colombie-Britanique où elle était l'élève de Robert Silverman, et un diplôme avec félicitation du jury du Royal College of Music à Londres. Elle a donné des concerts ici, aux Etats-Unis et au Danemark. Mme. Hutchins s'est installé à Montréal en 1979 et elle enseigne à la faculté de musique et au Conservatoire de musique, McGill, et à l'Université Concordia.

SONATA in G Major, KV.301 — W. A. Mozart 1756-1791

Allegro con spirito
Allegro

VARIATIONS ON A THEME OF CORELLI — Fritz Kreisler 1875-1962

POÈME — Maurice Rousseau b. 1904

FIRST RHAPSODY — Béla Bartók 1881-1945

Moderato
Allegretto moderato

SONATA in A Major, Op.13 — Gabriel Fauré 1845-1924

Allegro molto
Andante
Allegro vivo
Allegro quasi presto

McGill University Records are on sale at intermission.
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Pollack concert hall
Salle de concert Pollack

STUDENT
RECITALS & ENSEMBLES

5pm,
Tuesday
November 29, 198

There is no intermission.
Il n'y a pas d'entracte.

The piano duo is coached by Luba Zuk.
Martina Brehmer is a student of Jo-Anne Bentley.
Sophie Dugas studies with Thomas Williams.
Ray Kilburn is a student of Tom Plaunt and Zina Idlin is a pupil of Esther Master.

CONCERTO FOR TWO PIANOS — Johann Sebastian Bach
in C Minor

Allegro
Adagio
Allegro

Natalie Ledden & Takuhi Sedefci, piano duo

from: Opus 116 — Johannes Brahms

Capriccio No.3
Intermezzo No.4
Capriccio No.7

Ray Kilburn, piano

SONATA in B^{b} Major — Tartini-Kreisler
("The Devil's Trill")

Larghetto
Allegro energico
Allegro assai

Sophie Dugas, violin
Andrea Carr, piano

SCHERZO in $C^{\#}$ Minor — Frederic Chopin

Zina Idlin, piano

MÉLODIES — Claude Debussy

Nuit d'Étoiles
Il pleure dans mon Coeur
Paysage sentimental

Martina Brehmer, mezzo-soprano
Nancy Wilson, piano



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Tuesday 29 November 1983, 8 pm

RECITAL OF THE SONG INTERPRETATION CLASS

of Jan Simons & Janet Schmalfeldt

I.

Lieder -- Johannes Brahms . . . . . 1833 - 189

i. Dein blaues Auge
ii. O liebliche Wangen
iii. Von ewiger Liebe
iv. Minnelied
v. Immer leiser wird mein Schlummer
vi. Ständchen
vii. Wiegenlied

Anne-Marie Donovan, mezzo-soprano
Ray Kilburn, piano

II.

SIETE CANCIONES POPULARES ESPAÑOLAS

Manuel de Falla . . . .1876 - 194

i. El paño moruno
ii. Seguidille
iii. Asturiana
iv. Jota
v. Nana
vi. Cancion
vii. Polo

Madeleine Palmer, soprano
Ruth Neufeld, piano

I. BRAHMS

i. DEIN BLAUES AUGE: Your Blue Eyes

Your blue eyes are still and serene,
I gaze into their depths.
You ask me what I wish to see?
I see myself well again.
I was burned by a fiery pair,
I still can feel the pain.
Your eyes are like a lake so clear,
And like a lake so cool.

ii. O LIEBLICHE WANGEN; Oh Lovely Cheeks

Oh lovely cheeks, you awake my desire,
To gaze with fervour at this rose and this white,
And this is not all to what I aspire;
To gaze, to greet, to touch, to kiss!
Oh lovely cheeks, you awake my desire!
Oh sun of delight! Oh delight of the sun!

Oh fairest of the fair! Appease this longing!
Come, hurry, come, come, you sweet, you pure one!
Oh sister, I die, I die, I perish,
Come, come, come, hurry! Appease this longing!

iii. VON EWIGER LIEBE; Of Love Unending

Dark, how dark it is in the forest and field!
Night has fallen, the world now is silent.
Nowhere a light and nowhere smoke,
Yes, and the lark is now silent too!
From the village yonder there comes the young lad,
Taking his beloved home,
He leads her past the willow bushes,
Talking much, and of many things:
"If you suffer shame and if you grieve,
If you suffer disgrace before others because of me,
Then our love shall be ended ever so fast,
As fast as we once came together;
It shall go with the rain and go with the wind,
As fast as we once came together."
Then says the maiden, the maiden says:
"Our love can never end!
Firm is the steel and the iron is firm,
Yet our love is firmer still.
Iron and steel can be forged over
Who can change our love?
Iron and steel can perish in time,
Our love, our love must remain forever! "

iv. MINNELIED; Love song

Lovelier sounds the singing of the birds
When the angelic, pure maid,
She who had conquered my young heart,
Strolls through the woods.
Redder bloom valleys and fields,
Greener grows the grass,
Where the fingers of my lady
Gathered May flowers.
Without her all things are dead,
Faded are flowers and herbs,
And no spring sunset
Seems to me fair and serene.
Sweet and lovely lady,
Never flee from here,
That my heart, like these fields,
May blossom with joy!

v. IMMER LEISER; Ever Softer Grows My Slumber

Ever softer grows my slumber,
And my sorrow lies like a veil,
Trembling over me.
Often in my dreams I hear you
Calling from just beyond my door.
No one awakes and opens it for you;
I awake and I weep bitterly.
Indeed I shall have to die,
And you will kiss another
When I am pale and cold,
Ere the May-breezes will blow,
Ere the thrush will sing in the forest:
If you want to see me once more,
Come, oh do come soon!

vi. STANDCHEN; Serenade

The moon shines above the mountain
Just right for people in love:
In the garden ripples a fountain,
Elsewhere silence, far and wide.
Beside the wall in the shadow,
Three students are standing
With flute and violin and zither,
And they play, and sing while playing.
The strains are stealing gently
Into the fairest maiden's dream;
She sees her blond beloved
And whispers: "Forget me not! "

vii. WIEGENLIED; Cradle Song

Guten Abend, gut'Nacht, Mit Rosen bedacht...Schlaf, nun selig und suss, Schau, im Traum's Paradies.

II. 7 CONCIONES POPULARES ESPANOLAS - De Falla

1. IL PAÑO MORUNO - The moorish cloth / Le drap mauresque

On a fine cloth in the shop there fell a stain; it sells at a cheaper price for it has lost its value. Ay!

Au drap très fin dans la tienda Si quelque tache apparait; À faible prix qu'on le vende! Il a perdu sa valeur. Ay!

2. SEQUIDILLA MURCIANA - Seguidilla from Murcia - Sequidille murcienne

Whoever has a roof that is made of glass ought not to throw stones at his neighbour.

Que celui qui possède un toit de verre, ne jette pas de pierres à son voisin.

Let us be muleteers; perhaps in the street we shall meet each other!

Muletiers sommes, et sur la même route on se rencontre!

For your great inconstancy I would compare you to a peseta that passes from hand to hand; when it gets smeared and looks counterfeit no one will take it!

Pour ta grande inconstance je te compare aux pesetas qui passent de l'un à l'autre; et qui se rayent, alors les croyant fausses tous les refusent!

3. ASTURIANA - From Asturia / Asturienne

Seeking consolation I lay under a green pine; it wept to see me weeping. And the pine because it was green, wept to see me weeping!

Cherchant qui me consolera, je m'approchai d'un pin très vert. Me voyant pleurer il pleura: et comme il était vert ce pin, me voyant pleurer, il pleura!

4. JOTA

They say we don't love each other because we don't talk about it; they ought to question instead your heart and mine.

Nul ne croit à notre amour parce que nous le taisons; mais à ton âme, à la mienne ils le peuvent demander.

I take my leave of you, of your house and your window; and though your mother forbids it, farewell, sweetheart, until tomorrow!

Il me faut quitter déjà ta fenêtre et ta maison. Que le veuille ou non ta mère, adieu, à demain ma chérie!

5. NANA - Lullaby / Berceuse

Go to sleep child. Sleep my dearest, Sleep little star of the morning.

Dormez bien, nina, dormez mon âme. Dormez bien, belle étoile du matin.

6. CANCION - Song / Chanson

I shall put away as traitors those eyes of yours; you know not how I pay 'Del aire...' for looking at them. 'Madre, a la orilla...' .

Tes yeux, comme ils sont traitres! Qu°on les enterre! Sais-tu ce qu'il en coûte, 'Del aire' de les regarder? 'Madre, à la orilla'.

7. POLO

Ay! I nourish an 'Ay!'. I nourish a pain in my breast, and can tell no one of it! Accursed be love, and the one who professed it to me!

Dans mon coeur 'Ay!' je garde une peine amère. A nul je ne la dirai! Maudit soit l'amour! Et qui me l'a fait comprendre!

(resumés: M. Palmer 83/11)

III. MAHLER

1. ICH BIN DER WELT...
Poem by Friedrich Rueckert

I have become lost to the world,
On which I formerly wasted much time;
It has heard nothing for so long from me,
It may well believe that I have died!
I do not care at all,
If it considers me as dead.
I also cannot contradict it,
For really I have died,
Died to the world.
I have died to the world's turmoil
And rest in a silent domain.
I live alone in my heaven,
In my love, in my love, in my song.

2. SERENADE
from 'Don Juan'
by Tirso de Molina

If it is your will, sweet maiden,
To my fervent wooing
Only in death to yield,
Oh, then I must wait a long time!
If I shall enjoy your favor,
Only after my span on earth,
Then my life lasts far too long!
May it melt away this instant!
May it melt away this instant!
If it is your will, sweet maiden,
Only in death to yield,
Oh that is too long a time,
Far too long a time!

3. ICH ATMET'...
Poem by Friedrich Rueckert

I breathed a gentle scent.
In the room stood a branch of linden,
A gift from a dear hand.
How lovely was the scent of linden.
How lovely is the scent of linden,
The sprig of linden you gathered gently!
I breathe softly amid the scent of linden
Love's gentle scent.

4. ERINNERUNG
Poem by R. Leander

My love wakens the songs ever anew!
My songs waken my love ever anew!
My lips which dream of your fervent kisses,
In song and melody they have to chant of you!
And if my thoughts would like to dismiss love,
Then my songs come to me with love's lament!
Thus I am held a captive by these two forever!
The song will waken love!
And love wakens the songs!

5. WER HAT DIES LIEDLEIN..
from 'Des Knaben Wunderhorn'

Up there on the mountain
In the high house! In the house!
There looks out a fine dear little maiden!
She is not at home there!
She is the innkeeper's little daughter!
She lives on a green heath!
My heart is sore!
Come, sweetheart, make it well!
Your dark brown eyes
Have wounded me
Your rosy mouth makes my heart hale.
Makes the young wise
Makes the dead come alive,
Makes the sick recover,
Recover indeed.
Who then has thought up this little song?
Three geese brought it over the water.
Two gray and a white!
And whoever can't sing the little song,
They will whistle it for me! Indeed!

6. UM MITTERNACHT
Poem by Friedrich Rueckert

At midnight I have been awake
I looked up at the sky;
No star amid the swarm of stars
Has smiled at me at midnight.
At midnight I have sent my thoughts
Out into dark confines.
At midnight.
No shining thought
Has brought me consolation at midnight.
At midnight I took account
Of the beats of my heart;
A single pulse of sorrow
Was aflame at midnight.
At midnight I fought the battle,
Of humanity, of your suffering;
I could not bring it to an end
Within my power at midnight.
At midnight I have given the power
Into your hands;
Lord! Lord over life and death,
You are standing on guard, you are on guard,
You, you are on guard at midnight!

IV. ON THIS ISLAND, Op.11 - Britten

(Poèmes de W. H. Auden; texte français de Maurice Pourchet)

1. LAISSER FLEURIR VOS MUSIQUES! (i)

Vos flûtes, vos trompettes, / Brillez aleurs feux magiques
Sur cet univers charnel / Ou, du haut des citadelles, / Flottent
leurs drapeaux vermeils / Que le soleil rayonne, rayonne.

Oh! Mais aux parais la puissance / Sans failir vient échoir
Un jour, toujours, / leur revanche avance
Progresse leur masse noire / À travers tous vos éclats
Jusqu'aux bornes du trepas, / Et là ma voix / S'étouffe en moi.

2. LORS LES FEUILLES TOMBENT VITE (ii)

Nurses et fleurs périclitent; / Nurses bien loin sont parties.
Et les bacs aux flots devient.
Voisins penchants vos murmures, / Quittez les délices sûres:
Les mains doivent se glacer / Sur des genoux délaissés.
Cent et cent morts à l'arrière / Suivent roi dis notre arrière
Bras dressés en blâmes gourds, / Avec de faux airs d'amour.
Parmi les forets fantômes / La faim fait crier les gnomes
Et le rossignol s'est tu, Et l'ange ne viendra plus.
Un froid impossible, en tête / Des monts relève le faîte
Dont la blancheur bénira / Les voyageurs en trépas.

3. NOCTURNE (iv)

Dans l'etreinte de la nuit / Terre et mers sont endormies
Caps de chêne au loin se glissent / De ses doigts vers l'aube-
liesse / Et les amériques vont / Rêver en ses bras profonds.

Lors les vagabonds se terrent / Pour dormir, dans les arrières:
Bons et méchants, durs et doux / Au repos échangent tout:
Sur les champs les couples couchent / Où cède la plus farouche.

Tandis que le somptueux / Se depouille à tous les yeux,
Et que le malchanceux gagne / Et que l'on rit dans les bagnes
Que le repos veuille ainsi / S'étendre sur notre ami.

Que loin forces hostiles, / Taureau, machine ou reptile
Ou succube repoussent, / Jusqu'à l'aube, calmements,
Il sommeille / Et puis s'éveille.

4. C'EST BIEN ABONDANCE (v)

Verités formelles / Les enfants qui dansent Et le car qui va
Si loin, la bas, Et l'épouse fidèle: / Ah! pour tout celà
Pour la banque et l'usine / Que son front s'incline et fasse
ainsi / Merci Merci.

Tout ce qu'on voit Comme on le voit n'est pas / Tout peut
manquer, reste l'amour, l'amour / Et sur les abois D'un monde
en proie au désarroi / Et dans les faux sourrires / Reste
encore le sourire. / Abolis tout cela. / Oublie, oublie, oublie.

Qu'il rende toujours grâce / Aux beaux jours qui passent;
Oui, même aux succés / Et qu'il soit satisfait / Qu'il voit
en cela / Grand bénifice / Et péché sans vice, / De peur qu'il
ne saisisse, Sa ruine réele, / Et mortelle, mortelle, mortelle.

: *INTERMISSION* :

III.

Lieder - Gustav Mahler . . . . . .1860 - 1911

i.	Ich bin der Welt abhanden gekommen	/Rueckert
ii.	Serenade	/de Molina
iii.	Ich atmet' einen linden Duft	/Rueckert
iv.	Erinnerung	/Leander
v.	Wer hat dies Liedlein erdacht?	
vi.	Um Mitternacht	/Rueckert

Marla Mayson, soprano
Louise Alepin, piano

IV.

from ON THIS ISLAND, Op.11
Benjamin Britten . . . .1913 - 1976

i.	Let the Florid Music Praise!	/W. H. Auden
ii.	Now the Leaves are Falling Fast	
iv.	Nocturne	
v.	As it is Plenty	

Susan Eyton-Jones, soprano
Christopher Burton, piano

Spring Song Interpretation Recital March 27, 1984

McGill University Records on sale at intermission. / Les disques McGill sont en vente pendant l'entracte.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 30 November 1983, 1 pm MATINEE

J A Z Z W O R K S H O P B A N D III

directed by Peter Freeman

First Alto Saxophones:	Rhondalynn Key,	Brent Lee
Second Alto Saxophones:	Danielle Leduc,	Renaud Tellier
First Tenor Saxes:	François Blais,	Michel McNulty
Second Tenor Saxes:	Catherine Scott-Taggart,	Martin Sm
Baritone Saxophone:	Bernard Savoie	
Trumpets:	Pat Dupuis,	Shelley McIntyre
	Kate Miller,	Elias Sefami
Trombones:	Paul Canty,	Julie Dietrich,
	Andrew Monland,	Lynne Richards
Bass Trombone:	Raymond Bonneau	
Rhythm: Piano	Eric Harding &	Jim Sugarman
Electric bass:	Rod Shergold	
Guitar:	Tony Garbish & Doug Jillings	
Drums & Percussion:	Bob Donaldson & Ron Enros	

COMING: Friday, Dec. 2 - McGill Wind Ensemble & Jazz Band I, dir. Gerald Danovitch; Marvin Stamm, trumpet soloist. (8 pm)

Saturday, Dec. 3 - Jazz Trumpet Clinic with Marvin Stamm. Information: 392-4755

Dec. 12 - Jazz Improvisation Classes in Recital, 8 pm
Jan. 31 - Jazz Workshop Bands I, II & III, 8 pm

BLUES FOR ALFY . . . . . .Bill Holman

SOFTNESS . . . . . .Les Hooper

NO MORE BLUES . . . . . .Antonio Carlos Jobim
arr. Bob Lowden

GOD BLESS THE CHILD . . . . . Arthur Herzog, Jr.
vocalist: Lynne Richards & Billie Holiday
arr. Leon Aronson

ODE TO BILLIE JOE . . . . . .Bobbie Gentry
vocalist: Lynne Richards arr. Leon Aronson

Theme from "BARNEY MILLER" . . . . .Jack Elliott &
Llyn Ferguson
arr. John Higgins

BLUESY BASIE . . . . . .Carroll Decamp

THE LITTLE PRINCE . . . . . .Chuck Mangione
arr. Bob Lowden

ENGINE No.9 . . . . . Les Hooper



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

December 1, 1983, 8:30 pm

LES VENTS DE L'EST

with

Eugene Plawutsky, piano

"Les Vents de l'Est"

Carolyn Christie, flute
Marc Laberge, oboe
Michael Dumouchel, clarinet
Nadina Mackie, bassoon
Jean Gaudreault, french horn

LES VENTS DE L'EST

CAROLYN CHRISTIE (flûte/flute)

est deuxième flute à l'Orchestre Symphonique de Montréal depuis maintenant six ans. Née à Montréal, elle étudia à l'université McGill avec Jeanne Baxstresser et au New England Conservatory of Music avec James Pappoutsakis. Après ses études, elle joua pendant deux ans avec l'Orchestre Symphonique d'Edmonton avant de se joindre à l'OSM, à l'âge de 23 ans. En plus de donner plusieurs récitals, Mademoiselle Christie enseigne à l'Université McGill et au Collège Vanier.

Carolyn Christie has been the second flutist of the Montreal Symphony Orchestra since 1978. A native of Montreal, she studied at McGill University with Jeanne Baxstresser and at the New England Conservatory of Music with James Pappoutsakis. She then played for two years with the Edmonton Symphony Orchestra before joining the Montreal Symphony Orchestra at the age of 23. In addition to frequent CBC and McGill recital appearances, Miss Christie also teaches at McGill University and Vanier College.

MARC LABERGE (hautbois/oboe)

Né à Chicoutimi en 1955, Marc Laberge à étudié le hautbois avec Louis Côté, puis avec Heinz Holliger en Republique Federale d'Allemagne. Il est maintenant deuxième hautbois à l'Orchestre Symphonique de Montréal.

Born in Chicoutimi in 1955, Marc Laberge studied the oboe with Louis Côté, and also in the Federal Republic of Germany with Heinz Holliger. He is now the second oboist of the Montreal Symphony Orchestra.

MICHAEL DUMOUCHEL (clarinette/clarinet)

Michael Dumouchel est né en 1948 à Washington, D.C.. Il est diplomé du Eastman School of Music où il étudia avec Stanley Hasty. En 1970 il devint deuxième clarinette ainsi que clarinette en Mi bemol à l'Orchestre Symphonique de Montréal, et depuis ce temps, est deveu un membre très actif de la Musica Camerata de Montréal. Michael Dumouchel est aussi membre de la faculté du Collège Vanier et, pendant les mois d'été, de celle du Chamber Music Conference au Bennington College du Vermont.

Michael Dumouchel was born in 1948 in Washington, D.C.. He is a graduate of the Eastman School of Music where he studied with Stanley Hasty. In 1970, he became the E^{b} clarinetist and second clarinetist of the Montreal Symphony Orchestra and since that time has been active as a member of Musica Camerata Montreal. Mr. Dumouchel is also on the faculty of Vanier College and, during the summer months, on that of the Chamber Music Conference at Bennington College, Vermont.

(cont...)

This recital is being recorded by CBC Radio for later broadcast. (Producer: Frances Wainwright). / Ce récital est enregistré par la CBC en vue d'une diffusion ultérieure.

TROIS PIÈCES BRÈVES — Jacques Ibert 1890-1962

Allegro
Andante
Assez lent - Allegro scherzando

QUINTET in E^b Major, Op.88, No.2 — Anton Reicha 1770-1836

Lento - Allegro moderato
Scherzo
Andante grazioso
Allegro molto

SUMMER MUSIC, Op.31 — Samuel Barber 1910-1981

INTERMISSION

SEXTET, Op. 6 (1885/87) — Ludwig Thuille 1861-1907

Allegro moderato
Larghetto
Andante, quasi allegretto
Vivace

SEXTUOR — Francis Poulenc 1899-1963

Allegro vivace
Andantino
Prestissimo

NADINA MACKIE (basson/bassoon)

commenca a étudier le basson à l'âge de 16 ans avec Chris Millard à l'Université de la Colombie Britannique. A l'été 1977, elle était membre de l'Orchestre National des Jeunes du Canada et, l'automne suivant, commençait ses études au Curtis Institute of Music avec Bernard Garfield et Sol Schoenbach. Mme. Mackie donna plusieurs récitals, en solo et en musique de chambre, en Europe et en Amérique du Nord, ainsi que pour les réseaux CBC et PBS. Elle est maintenant deuxième basson à l'Orchestre Symphonique de Montréal depuis 1981.

Miss Mackie began to study the bassoon at the age of 16 with Chris Millard at the University of British Columbia. During the summer of 1977 she was a member of the National Youth Orchestra of Canada and, following that, went to study at the Curtis Institute of Music with Bernard Garfield and Sol Schoenbach. Nadina Mackie has appeared in solo and chamber music recitals in Europe and North America, as well as for CBC and PBS radio. She has been the second bassoonist of the Montreal Symphony since 1981.

JEAN GAUDREAULT (cor/french horn)

est né à Chicoutimi en 1953. Il fit ses études musicales au Conservatoire de Musique et se vit décerner en 1975 un Premier Prix de cor du Conservatoire de Musique de Montréal et en 1976, de cette même institution, un Premier Prix de Musique de Chambre. M. Gaudreault est deuxième cor à l'Orchestre Symphonique de Montréal depuis 1976 et professeur de cor à l'Université de Montréal depuis 1978 ainsi qu'à l'Université McGill depuis 1980.

Jean Gaudreault was born in Chicoutimi in 1953. He completed his musical studies at the Conservatoire de Musique and was awarded the First Prize for horn in 1975 and, following that, another First Prize for chamber music in 1976. In addition to being second horn in the Montreal Symphony Orchestra, Mr. Gaudreault also teaches at the University of Montreal and McGill University.

EUGENE PLAWUTSKY (piano)

Diplomé à la fois de l'Université McGill et de l'Université de Toronto, Eugene Plawutsky a étudié le piano avec Lubka Kolessa. Il est reconnu comme chambriste et interprète de musique contemporaine; parmi ses activités, mentionnons notamment sa participation à des soirées de la SMCQ, au Gropus VII est à Concertante. Par ailleurs, il enregistre régulierement pour Radio Canada. Il entreprend sa deuxième saison en qualité de chef en résidence de l'Orchestre des Jeunes du Québec.

A graduate of both McGill University and the University of Toronto, Eugene Plawutsky studied piano with Lubka Kolessa. A chamber musician and performer of contemporary music, he has appeared with the SMCQ, New Music Concerts, Gropus VII and Concertante and, as well, records regularly for the CBC. He is an associate professor at the Faculty of Music and in his second season as Resident Conductor of the Orchestre des Jeunes du Quebec.

NOTE: McGill Records are on sale at intermission.
Les disques McGill sont en vente pendant l'entracte.

McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Friday 2 December 1983, 8 pm

McGILL WIND ENSEMBLE, DIR. ROBERT GIBSON

&

JAZZ WORKSHOP BAND I, DIR. GERALD DANOVITCH

GUEST SOLOIST : MARVIN STAMM, TRUMPET

McGILL WIND ENSEMBLE

FLUTE/PICCOLO P. St.Laurent, J. Rothberg, M.A. Smart
$B^{\flat}$ CLARINET Y. Adams, F.Houle*, M. Simons
BASS CLARINET C. Flanagan OBOE C. Boisvert, R. Levitt
BASSOON N. Surti, P. McMullen
FRENCH HORN R. Chenier, J. Kay, V. Ouiment, C. Rosseau
SAXOPHONES - ALTO J. Bell (* & CLARINET), M. Roy*
BARITONE B. Savoie*, TENOR J. Brazeau*
TRUMPET A. Butcher*, B. Mahar*, M. Perkins* TUBA D. Leclair
TROMBONE P. Cousineau*, L. Richards*, M. Eaman*
BASS TR. P. Downs

"Prelude, Fugue & Riffs' jazz ensemble - players* above plus:

TRUMPETS B. Dowler, C. Barry
SECOND TENOR SAX Y. Adams
PERCUSSION J. Ruccolo
XYLOPYHONE/VIBES N. Girard
TROMBONES P. Downs
BASS M. Langis
PIANO James Gelfand

Manager: M. Perkins Librarian: M.Smit

JAZZ WORKSHOP BAND I

SAXES Jennifer Bell, Tom Currie, Martin Daviault, Maurice Roy, Sarah Ballantyne
TRUMPETS Richard Gagnon, Bruce MacNab, Bill Mahar, Brett Dowler, Mike Perkins
TROMBONES Paul Des Rosiers, Marc Eaman, Phil Cousineau, Colin Murray
RHYTHM John Ruccolo (drums), Marc Langis (bass), Tony Carlone (piano), Nick di Tomaso (guitar)

Manager/Librarian: Jennifer Bell

PART I: Wind Ensemble

THE INCREDIBLE FLUTIST . . . . . W. Piston

"Concert Suite": *Arrival of the Circus* arr. Erickson
Circus March
The Flutist
Tango of the Merchant's Daughters
Spanish Waltz
Polka Finale

SERENADE FOR ALTO SAXOPHONE . . . . . F. Bencriscutto
Jennifer Bell, soloist

OUT OF THE BLUES (1981) . . . . . .J. Weinzweig
Deep Blues
Raging Blues
Jumpin' Blues
All Together Blues

PRELUDE, FUGUE, AND RIFFS . . . . . L. Bernstein
for Solo clarinet & Jazz Ensemble
François Houle, clarinet soloist

intermission

PART II: Jazz Band

BLUES IN ANOTHER MINUTE Thad Jones

LA FIESTA Chick Corea, arr. Tony Klatka

with Marvin Stamm, trumpet soloist:

SWING SHIFT Keith Foley

SLO-FUNK Bob Mintzer

'ROUND MIDNIGHT Thelonious Monk, arr. Washut

CLYDE'S GLIDES Ray Brown

SECRET LOVE

PROGRAMME NOTE: Marvin Stamm

Marvin Stamm, born in Memphis, received a B. Mus. from North Texas State University. He played solo trumpet for stage shows in Reno, Nevada and with Stan Kenton's and Woody Herman's bands, touring three continents. Since 1966 he has been based in New York City, recording commercials and for artists from Bacharach to Flack and Hubbard to Warwick. He has also toured internationally with Frank Sinatra and played in bands led by Buddy Morrow, Lionel Hampton, Buddy Rich, Charlie Spivak and, for four years, in the Thad Jones-Mel Lewis jazz band. Marvin Stamm performs with his own four and five-pice ensemble, with Benny Goodman's septet and Michel Legrand's small group, as well as with college jazz bands at concerts such as this evening's.

Marvin Stamm est né à Memphis. Il a obtenu son baccalauréat de musique à la North Texas State University. C'est alors qu'il est devenu trompette soliste au sein de l'orchestre Stan Kenton, à Reno, et avec Woody Herman. Apres s'être installée à New York en 1966 il s'est mis à travailler en studio avec bon nombre de grands artistes. Il a joué avec les orchestres de Morrow, Hampton, Rich, Spivak et, pendant quatre ans, dans l'orchestre de jazz Thad Jones-Mel Lewis. Il a effectué trois tournées avec Frank Sinatra et il s'est produit parfois avec le septuor de Benny Goodman et le petit groupe de Michel Legrand. Il donne également des concerts avec des orchestres de jazz de collège et travaille avec son propre quatuor et quintette.

Sat. Dec. 3, 10am - 1 pm: Trumpet clinic with Marvin Stamm
registration: $15 Faculty of Music, McGill

MORE JAZZ CONCERTS: Dec. 10, 4 pm - Conservatory Jazz Band
Dec. 12, 8 pm - Jazz Improvisation gro
Jan.11,8pm - Brass Jan. 31, 8 pm - Jazz Workshop Bands II,I

We would like to thank YAMAHA CANADA and TWIGG MUSIC CO. fo their help in sponsoring this concert.

Note: McGill University Records are on sale at intermission

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Sunday 4 December 1983, 8:00 pm

McGILL OPERA STUDIO

direction: Edith Della Pergola

presents

SUNDAY AT THE OPERA - DIMANCHE A L'OPERA

a performance of operatic excerpts

Stage Directors:	Edith and Luciano Della Pergola
Accompanist:	Barry Wiesenfeld, senior coach
Coaching:	Monik Grenier, Mado Roch, Barry Wiesenfeld
Instructor of Chorus:	Mado Roch
Musical Co-ordinator on stage:	Monik Grenier
Costumes:	"Le Costumier du Roy"
Properties:	McGILL OPERA STUDIO
Stage Manager:	Richard Lavallée
Make-up:	Claude Pierrehumbert
Wigs:	Jean Viriato
Lighting Designer:	Richard Lavallée

This is the 261st performance of the McGill Opera Studio since its inception in 1956.

Il s'agit de la 261e représentation de l'Atelier d'opéra de McGill depuis sa création en 1956.

PROGRAMME (characters in order of appearance)

LE NOZZE DI FIGARO, act II — Wolfgang Amadeus Mozart (1756-1791)

ROSINA, Contessa Almaviva . . . . . Elizabeth EKHOLM (soprano)
SUSANNA, her personal maid . . . . . Maria CICCAGLIONE (soprano)
FIGARO, affianced to Susanna . . . . . Gregory ATKINSON (bass)
CHERUBINO, a page . . . . . Anne-Marie DONOVAN (mezzo-soprano)
IL CONTE D'ALMAVIVA . . . . . Desmond BYRNE (baritone)
ANTONIO, a gardener . . . . . Joseph SOHMER (bass)
MARCELLINA, a duenna . . . . . Carolyn HANENIAN (mezzo-soprano)
Doctor BARTOLO, a physician . . . . . Manrico BISCOTTI (bass)
Don BASILIO, a music-master . . . . . Samuel KAN (tenor)

Time: 17th Century — *Place: Aguas Frescas (Spain)*

INTERMISSION

RIGOLETTO, last act — Giuseppe Verdi (1813-1901

RIGOLETTO, a hunchback jester . . . . . Robert MIRON (baritone)
GILDA, his daughter . . . . . Glenda BALKAN (soprano) ***
IL DUCA DI MANTOVA . . . . . Perry CANESTRANI (tenor)
SPARAFUCILE, a bravo . . . . . Manrico BISCOTTI (bass)
MADDALENA, his sister . . . . . Elizabeth BOLTON (mezzo-soprano)

Chorus: Students of the Opera Studio

Time: 16th Century — *Place: Mantua (Italy)*

*** Miss Glenda BALKAN is a former student of the McGill Opera Studio; she was the original Gilda in our production of the opera in January 1982.

The complete opera selected for the 83-84 season is "HANSEL AND GRETEL" by Engelbert Humperdinck (1854-1921), a fairy opera in three acts, on a libretto by Adelheid Wette, translated into English by Constance Bache and revised by Hamilton Benz.

Performances (at Pollack Concert Hall) :
Friday 27 January 1984, 8:00 pm
Saturday 28 January 1984, 8:00 pm
Sunday 29 January 1984, 2:30 pm, MATINEE

Tickets $10, students/seniors $5. Box Office 1 - 5 pm, after 16 January; advance sale 14-21 December. - Information 392-8224, 392-4755.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 5 December 1983, 8 pm

EARLY MUSIC ENSEMBLES

directed by Claire Guimond,
assisted by Hank Knox and Betsy MacMillan

1. ODE ON THE DEATH OF MR. HENRY PURCELL

(John Blow, 1649 - 1708)

Martina Brehmer & Lucie Roy, mezzo-sopranos
Deborah Jackson & Kelly Rice, recorders
Duncan Campbell, organ

2. CANTATA:
Am vierten Sonntage nach den Feste der heiligen drei Könige,
"Hemmet den Eifer, verbannet die Rache..."

text: Romans 13: 8-10 *(see ditto)*

(Georg Philipp Telemann, 1681 - 1767)

Kan Chung Fai, tenor
Nathalie Gagné, recorder
David Sandall, harpsichord

3. SONATA in B^b Major

(Francesco Barsanti, 1690 - 1772)

Adagio
Non tanto Allegro
Sostenuto
Allegro

Deborah Jackson, recorder
Joahnne Gauthier, viola da gamba
Suzie Leblanc, harpsichord

: intermission :

4. CANTATA:
All' ombra di sospetto

(Antonio Vivaldi, 1678 - 1741)

recit. / air Larghetto
recit. / air Allegro

Denise Pelletier, soprano Michel Roberge, bar. flute
Luc Letourneau, v.da gamba Michel Laramée, harpsichord

5. CANTATA:
Am Feste der Verkündigung Maria

(G. P. Telemann)

Marie-Josée Laurin, soprano
Kan Chih Chen, violin Lynn Donnelly, continuo

6. ER HÖRE MICH, WENN ICH RUFE (SWV 289)
HABE DEINE LUST AN DEM HERREN (SWV 311)

(Heinrich Schütz, 1585 - 1672)

Norma Bowen & Sophie Gamache, sopranos
Judy Cytrynbaum, organ

7. CANTATE ARION *text: see ditto*

(André Campra, 1660 - 1744)

Lentement
Recitatif / ariette
Recitatif / vivement
Récititit / air lentement
Recitatif / mesuré et légerement

Maria Ciccaglione, soprano
Heather Howes, baroque flute
Marie Bouchard, harpsichord

NOTE: viola da gamba recital of Jan.10 is cancelled.

McGill records on sale at intermission including the new Buxtehude Cantatas with McGill Collegium Musicum & Choir



McGill University
Faculty of Music



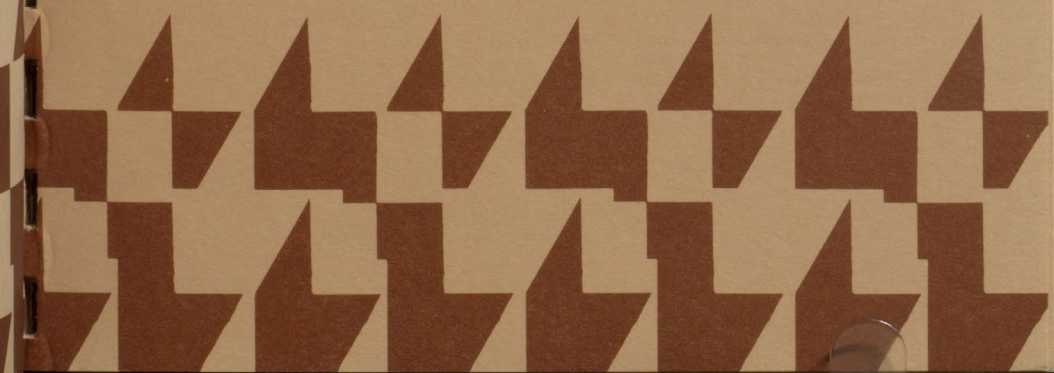
Pollack concert hall
Salle de concert Pollack

Tuesday 6 December 1983, 8 pm

CONTEMPORARY
MUSIC
ENSEMBLE

directed by

Bruce Mather &
Eugene Plawutsky



PER SUONARE A DUE — Leo Brouwer

André Roy, Marc Deschênes, guitars

PIANO SONATA No.2 (1st movement) — Roger Sessions

Daniel Silverberg

MUSIC FOR THREE GUITARS — Reginald Smith-Brindle

Antonio Battista, André Roy, Marc Deschênes

PHASES ET RÉSEAUX — Gilles Tremblay

Andrew Thomas, piano

UN DÉSIR IMAGINAIRE • — Daniel Silverberg

Mark Simons, François Houle, clarinets
Lucie Roy, mezzo-soprano
Jean-Yves Laporte, percussion

MADRIGALS, Book III — George Crumb

Francine Labelle, soprano
Suzanne Berthaiume, harp
François Gauthier, percussion

INTERMISSION

McGill University Records on sale at intermission. Les disques McGill sont en vente pendant l'entracte.

NEXT C.M.E. concert: 21 Feb.: prochaine concert de l'E.M.C.
programme: Schönberg, PIERROT LUNAIRE
Stravinsky, HISTOIRE DU SOLDAT

CONTEMPORARY MUSIC FESTIVAL '84: March 21,22,23

STREAMS (study in ¼-tones) — Anthony Genge

Marc Deschênes, André Roy, Daniel Desjardins, Antonio Battista, guitars

PEOPLE IN ALICE • — Harry Kirschner

1. Getting invisible
2. The King is suspended
3. Queen's confession
4. Irrational interlude No.1
5. How doth the little crocodile
6. Alice getting smaller ... then larger
7. Mouse's tail
8. Irrational interlude No.2
9. Jabberwocky
10. Irrational interlude No.3
11. Alice in thought about dreaming

Madeleine Palmer, soprano *Andrea Carr, piano*

MINIATURES — Harry Somers

Denise Pelletier, soprano *Michel Roberge, flute*
Stéphane Laberge, cello *Normand Babin, piano*

AU GRÉ DES VENTS • — François Rose

Patricia Green, flute *Normand Forget, oboe*
Mark Simons, clarinet *Caroline Rousseau, horn*
Lynn Brown, bassoon

SUSTAINED ATTACKS • — Richard Lloyd

Patricia Green, Michel Roberge, flutes
Mark Simons, clarinet *François Houle, bass clarinet*
Patricia McMullin, bassoon *Vivian Lee, trombone*
François Gauthier, Jean-Yves Laporte, percussion
Sylvie Roux, piano

• first performance / première

programme note

FRANÇOIS ROSE and DANIEL SILVERBERG are undergraduate students.
RICHARD LLOYD is a graduate student in the Composition programme.
ANTHONY GENGE obtained his Master of Arts degree from McGill in 1980 and is now finishing his doctorate at New York University in Buffalo.
HARRY KIRSCHNER received a Master's Degree in Theory and Composition from U.B.C. in 1976 and now teaches music theory at McGill and Concordia Universities. For 'People in Alice', he has chosen excerpts from 'Through the Looking Glass' and 'Alice in Wonderland' that reflect Lewis Carroll's preoccupation with innocence making its way in a foreign and irrational world. Alice and the 'People in Alice' all exhibit the anxiety resulting from predicaments that are beyond their control and understanding. The work is dedicated to the composer's daughter, Lori Ann, who, at seven, is the same age as Alice.

FRANÇOIS ROSE et DANIEL SILVERBERG sont des étudiants du premier cycle; RICHARD LLOYD est au deuxième cycle. ANTHONY GENGE a obtenu sa maitrise (Arts) de l'Universite McGil en 1980 et il termine son doctorat à l'université du New York, à Buffalo.
HARRY KIRSCHNER a obtenu sa maîtrise en théorie et composition de l'Université de Colombie-britannique en 1976, et enseigne la théorie musicale aux Universités McGill et Concordia. Dans 'People in Alice', il a choisi des extraits de 'Through the Looking Glass' et 'Alice in Wonderland' qui reflètent la préoccupation de l'auteur, Lewis Carroll, envers l'innocence qui fait son chemin dans un monde étrange et irrationnel. Alice et 'Les personnages...' manifestent tous l'anxiété qui se développe de situations qui sont au delà de leur controle et leur compréhension. Cette oeuvre est dediée à Lori Ann, la fille du compositeur, qui a sept ans, comme Alice.

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Wednesday 7 December 1983, 8 pm

CHRISTMAS CONCERT:

McGILL WOMEN'S CHORALE
dir. Kathleen Anderson
&

McGILL UNIVERSITY CHORUS
dir. Winston Purdy
with
Brass Quintet



Part I: Women's Chorale
dir. Kathleen Anderson

HODIE CHRISTUS NATUS EST.....Claudio Monteverdi
(17th Cent.)

AGNUS DEI.....Christobal de Morales
(16th Cent.)

AVE VERUM..... Gabriel Fauré
(19-20th C.)

TANTUM ERGO.....Fauré

MESSE BASSE.....Fauré

Kyrie
Sanctus
Benedictus
Agnus Dei

Susan Eyton-Jones, soprano
Michel Roberge, flute Les Young, organ

MAGNIFICAT.....Ralph Vaughan Williams
(20th C.)

Elizabeth Bolton, mezzo-soprano
Sharon Stevenson, piano

A WEALDEN TRIO.....Benjamin Britten
(20th Cent.)

SWEET WAS THE SONG..... Britten

THE OXEN..... Britten

Carolyn Hanenian, mezzo-soprano
Sharon Stevenson, piano

-INTERMISSION-

Part II: University Chorus
dir. Winston Purdy

PERSONENT HODIE..... arr. Gustav Holst
text: Piae Cantiones, 1582 (20th Cent.)
melody: German, 1360

ES IST EIN' ROS'..... arr. Michael Praetorius
text & melody: (17th Cent.)
Speierchen Gesangbuch, Cologne, 1600

QUITTEZ, PASTEURS.....(Noël Anciens)
(19th Cent.)

LES ANGES DANS NOS CAMPAGNES.....(French)
(19th Cent.)

THREE PIECES..... Johann Pezel
(for brass quintet) (17th Cent.)

Madeleine Dion, Kate Miller, trumpets
Vincent Ouimet, french horn
Tracy Persaud, trombone Geoff Rode, tuba

IN THE BLEAK MID-WINTER.....Holst

DIE KÖNIGE.....Peter Cornelius
text: Cornelius (19th Cent.)

SCHLAFENDES JESUSKIND.....Hugo Wolf
text: Eduard Mörike (19th Cent.)

RORATE.....(Scottish)
text: William Dunbar

DING-DONG MERRILY ON HIGH..... arr. Charles Wood
text: G. R. Woodward (19-20th C.)
melody: Branle de Official; "Orchézographie"

WOMEN'S CHORALE

SOPRANO I

Anita Albert, Sarah Bertrand, Katherine Budd, Colette Forer, Jitka Kalibanova, Viktoria Kasuto, Celine Laverdure, Farah Mohammed, Teresa Perrault, Lisa Petersen, France Rinfret, Ling Chan Sun, Valerie Traficante, Sylvana Talarico

SOPRANO II

Martine Benoit, Daphne Bye, Anne Dolomont, Anne Erskine, Camille Gionet, Constanze Knoefel, Claire Mallin, Vida Papez, Julie Rochefort, Gretta Taylor, Linda Yoo, Louise Vitow, Leora Zimmer

ALTO

Gwen Allison, Pierrette Auclair, Julia Budd, Anaik Berneche, Louise Charbonneau, Cynthia Flower, Pauline Gyorkos, Caroline Homier, Lynn Jewell, Teresa Kelly, Michelle Lalande-Dery, Guylaine Levesque, Christina Meyer-Juergens, Sophie Roy, Gabrielle Steiner, Dayle Vincent, Roslyn Weinstein, Thi Yen Nhi Vo

Librarian: Cynthia Flower

Rehearsal accompanist: Sharon Stevenson Assistant: Lucie Paiement

UNIVERSITY CHORUS

SOPRANOS

Susie Bell, Elise Benoit, Sophie Bernard, Anne-M. Bernardi, Manon Bouchard, Marielle Brouillette, Tamara Bures, Lisette Canton, Carole Corbeil, Sylvie Carriere, Gisele Cote, Linda Cyr, Lucie Dextradeur, Patricia Doherty, Maria Dolnycky, Linda Dumas, Janice Ewanyshyn, Dominique Gagne, Lise Gagnon, J.Hancinsky, Linda Ibberson, Cari Jones, Anait Keuchgurian, Sylvie Lebeau, Marie-I. Lobato, A. Megverditchian, Rosemary Melville, Jody Malone, Sonia Nazarian, Benedikte Petersen, Dominique Primeau, Laurie Raves, Julie Sabourin, Takuhi Sedefci, Sevasti Stavridi, Joane Tait, Chantal Tremblay, Sharon Watanabe, Barbara Willard

ALTOS

Merle Albino-de Coteau, Lyne Bernier, Cary Bush, Marsha Copp, Louise Corbeil, Sylvie Cartier, Lynn Donnelly, Suzanne Fournier, Natalie Gagne, Genevieve Godbout, Marie Goyette, Florence Ip, Edna-Mae Johnson, Tamara Levitz, Maren Nelson, Karen Pass, Erica Phare, Marianne Piche, Rosolana Sawka, Patricia Singleton, Angeliki Stavridi, Beverly Story, Josee Tellier, Louise Tessier, Nga Ngoc Vo

TENORS

Desmond Buhager, Andre Coutu, Ron Enros, Michel Laramee, Ivan Lefebvre, Luc Letourneau, Gaspare Manarino, Randy Meades, Michael McAuley, Danny Montesi, Alain Paquette, Steve Schleiger, John Stephenson, Francois St. Pierre, David Sufferin, Boris Petrowsky.

BASSES

Guy Bacos, Mark Belanger, Alex Berthault, Alex Botwinik, Marcel Boulanger, Francois Bourassa, Paul Buonassissi, Pascal Comeau, Guy Delisle, Daniel Desjardins, Jean Deschenes, Reno De Stephano, Robert Donaldson, Eric Doran, Robert Douglas, Jonathan Downs, Evangelos Emmanouelides, Gerald Filion, Anthony Garbish, David Gaudreau, Jimmy Gilker, Eric Harding, Mark Isajiw, Douglas Jillings, David Johanns, Ray Kilburn, Robert Kingston, Pierre Lamoureaux, Mario Leclerc, Robert Lepage, Geof Lipman, Richard Nantel, Adrian Mitchell, Folker Moeller, Dominic Moraca, Yves Morin, David Over, Victor Palkau, Grant Pytel, Paul-Henri Rose, Johnny Ruccolo, Rod Shergold, Jim Sugarman, Jean Trottier, David Turkstra, Jean-Pierre Vadnais, Anthony Wing.

Manager: Ivan Lefebvre Accompanist: Sharon Stevenson

Spring concerts - au printemps:
March 28 - UNIVERSITY CHORUS April 4 - WOMEN'S CHORALE

NOTE: McGill Reocrds on sale at intermission including the new release, Buxtehude Cantatas for Advent, Christmas & Epiphany (Chamber Singers & Collegium Musicum

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Friday, Decmeber 9, 1983, 8 pm

McGILL SYMPHONY ORCHESTRA

Richard Hoenich,
Conductor & Music Director

VIOLIN I P. Chouinard (Concert Master), E. Lortie, D. Yakamyshyn, S. Rivard, S. Dugas, B. Rolland, M. Zeto, T. Calcafuoco, M.F.Geoffroy, C. Klause, S. Bellemare, M. Carriere, N. Forgue, U.J. Rhee
VIOLIN II K. Langille, J. Tellier-Boisvert, Y. Kado, S. Allaire, M. Beliveau, C. Sauriol, N. Gauthier, A. Simons, L. Dumoulin, B. Lefebvre, J. Bailey, M. Allen, K. Chen, P. Boucard, N. Penny
VIOLA B. Bacon, S. Sayle, F. Unsworth, J. Grimaud, L. Gregory, M. Simon, M. Domingue
CELLO J. Armour, L. Grinhaus, B. Hurtubise, M. Fraser, S. Laberge, M.C. Joachim, L. Dallais, J. Green, E. Tremblay, T. Williams, R. Bardston
DOUBLE-BASS D. Langstroth, D. Chabot, P. Donovan, B. Deschamps, C. Lefebvre, P. Mason
FLUTE L. Bouchard, H. Howes, M. Daviault/piccolo
OBOE N. Forget, J. Wyber
CLARINET S. Cole, C. Hall
BASSOON A. Bedard, L. Brown
FRENCH HORN N. Lasalle, D. Doig, S. Purdy, C. Rousseau
TRUMPET U. Rosen, C. dos Santos
TROMBONE S. Jacob, J. Dietrich, T. Booth
TUBA G. McGillis
HARP S. Berthiaume
PERCUSSION A. Proctor, H. Barclay, G. McIntosh

LIBRARIAN: Nadine Lasalle
ORCHESTRA MANAGERS: Leo Grinhaus, Denis Chabot

RICHARD HOENICH, Conductor and Musical Director of the Orchestra since 1982, is a graduate of the Curtis Institute of Music in Philadelphia. He has also studied with Bernstein, Tilson Thomas, Blomstedt, and at McGill and the University of Indiana. An instrumentalist as well, he became solo bassoonist of the Montreal Symphony Orchestra in 1979. This summer he made his American conducting debut at the Hollywood Bowl in California to critical acclaim.

RICHARD HOENICH, chef d'orchestre et directeur musical de l'Orchestre depuis 1982, est un ancien élève de Bernstein, Tilson Thomas et Blomstedt et il a également fait des études à McGill et à l'université d'Indiana. Instrumentiste aussi, il est premier basson de l'orchestre symphonique de Montréal depuis 1979. Cet été il a pour la première fois dirigé un orchestre américain, au Hollywood Bowl, et il a été salué par les critiques.

'CARNEVAL' OVERTURE, Op.92 . . . . .Antonin Dvořák
1841-1904

SYMPHONY No.29 in A Major, . . Wolfgang Amadeus Mozart
K.201
1756-1791

Allegro Moderato
Andante
Menuetto
Allegro con spirito

INTERMISSION

SYMPHONY No.2 in D Major, ...Ludwig van Beethoven
Op.36
1770-1827

Adagio, Allegro con brio
Larghetto
Scherzo
Allegro molto

NEXT SYMPHONY PROGRAMMES: *PROCHAIN CONCERTS:*

27,28,29 January - McGill Opera Studio HANSEL AND GRETEL
(tickets $10 ($5) box office 1-5pm weekdays,
Dec.14-21 & after Jan.16)
9 & 11 March (Fri. & Sun.) - McGill Symphony Orchestra

NOTE:
McGill University Records on sale at intermission./ Les disques "McGill" sont en vente pendant l'entracte.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

The McGill Conservatory of Music

(I) JUNIOR JAZZ BAND
directed by NANCY NEWMAN

COOKIN'. . . . . Ralph Mutchler

CUCHY FRITO MAN . . . . . Ray Rivera & Vin Roddie
arr. Bill Stegmeyer

HEADIN' HOME . . . . . Sammy Nestico

LIMESTONE KNAVE. . . . . John LaBarbera

FUNKTOWN . . . . . Jeff Steinberg

HARD SOCK DANCE . . . . . Bill Byers

SAXOPHONES
ALTO - Lisa Feldman, Kevin Jordan, Daniel Kent
TENOR - Debbie Frail, Derek Goldstein, Steve Rosenbloom
BARITONE - Gaby Sgaga

CLARINET - Cleo Myers FLUTE - Kim Bell

TRUMPETS - Karen Bell, Kirk Dingman, Moeen Hosain, Philippe Hudon, Kate Miller

TROMBONES - James Stevens, Sandra Stevens
BASS TR. - David Bruce

PIANO - Robin Chemtov GUITAR - Daniel Roche
ELECTRIC BASS - Glen Luckzo
DRUMS, PERCUSSION - Danny Haddad & Johnny Melissinos

Les disques "McGill" sont en vente pendant l'entracte. - McGill University Records, including "Jazz Band", are on sale at intermission.

Jazz Bands Concert
Saturday Matinée
4 pm, December 10, 1983

(intermission)

(II) SENIOR JAZZ BAND
directed by PETER FREEMAN

GOOD BAIT.	Tadd Dameron & Count Basie
BLUESY BASIE	Carroll Decamp
THEME FROM "BARNEY MILLER".	Jack Elliott & Allyn Ferguson arr. John Higgins
THE FIRST THING I DO...	Richard Evans
APRIL IN PARIS.	Count Basie

SAXOPHONES
ALTO - Luc Leger, Julie Miller, Joey Pietraroia
TENOR - André Boisvert, André Thouvenot
BARITONE - Kevin Jordon

CLARINET - Brendan Cassidy

TRUMPETS - Trevor Brown, Kirk Dingman, Moeen Hosain, Philippe Hudon, Come Lague

TROMBONES - James Stevens, Sandra Stevens
BASS TR. - David Bruce

PIANO - Burt Boldon GUITAR - David Houle
ELECTRIC BASS - Tony Kerr
DRUMS - Paul Jankowski

December 18, 2:30 pm (14h30)
McGill Conservatory of Music, "Suzuki"
violin students concert-demonstration.



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 12 December, 1983, 8 pm

C O N C E R T - by the

J A Z Z I M P R O V I S A T I O N C L A S S E S

of armas maiste (313 & 413)
& luc beaugrand (213)

McGill University Records are on sale at intermission.
Les disques "McGill sont en vente pendant l'entracte.

1. JEANNINE — Duke Jordan

A NIGHT IN TUNISIA — Dizzy Gillespie

Reno de Stefano, guitar — *François Blais, alto sax*
Marcel Boulanger, bass — *Jim Sugarman, piano*
Andrew Proctor, vibes — *Bob Donaldson, drums*
(Class 240-213, section 01)

2. TURNAROUND — Ornette Coleman

JOY SPRING — Clifford Brown

José Tellier, guitar — *Eric Harding, piano*
Marcel Boulanger, bass — *Jean-Pierre Vadnais, drums*
(Class 240-313, section 01)

3. FOOTPRINTS — Wayne Shorter

E.S.P. — Miles Davis

Bill Mahar, trumpet — *Tom Currie, alto sax*
Tim Booth, bass trombone — *Louise Beauchesne, piano*
Chris Lea, bass — *Aubrey Dayle, drums*
(Class 240-313, section 02)

4. EIGHTY-ONE — Miles Davis & Ron Carter

GIANT STEPS — John Coltrane

Jennifer Bell & Yves Adam, tenor sax
Jean Grimard, viola — *Anthony Garbish, guitar*
Rod Shergold, bass — *Arnaud Dunoyer, piano*
Yvon Thibault, drums
(Class 240-413, section 01)



McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack

Tuesday, December 13, 1983, 8 pm

CONCERT BY

THE

McGILL TROMBONE/TUBA STUDIO

director:
TED GRIFFITH

PART I

trombone/tuba studio

FANFARE FOR A JOYFUL OCCASION . . . . . .W. Alwyn
arr. Griffith

conductor, Ted Griffith

CHILDREN'S SUITE . . . . . B. Bartok
arr. Griffith

1. Introduction
2. Play
3. Round Dance
4. Highway Robber
5. Bear Dance

conductor, Sylvain Jacob

MARCHE FUNÈBRE. . . . . F. David
arr. Griffith

solo tenor trombone: Phil Cousineau
conductor, Julie Dietrich

RECITATIVE & FUGUE . . . . . P. McCarty
(trombone quartet)

Tim Booth *Phil Cousineau*
Julie Dietrich *Sylvain Jacob*

TOCCATA . . . . . .G. Frescobaldi
arr. Kagarice

conductor, Richard Lawton

tuba ensemble

CONTRAPUNCTUS #1 . . . . . J. S. Bach

AVE VERUM . . . . . W. A. Mozart

PLEASANT MOMENTS . . . . . .S. Joplin
arr. Cazes

'TUBAS DE NOËL' . . . . . .

conductor, Alain Cazes

INTERMISSION

PART II — jazz trombones

THIS MASQUERADE . . . . . arr. McQuarry

DAY'S GONE BY, OH MY . . . . . arr. McQuarry

BASIC TIP . . . . . arr. McQuarry

HO HUM . . . . . arr. McQuarry

sextet: *Tim Booth* *Phil Cousineau*
Paul Desrosiers *Pat Downs*
Marc Eaman *Vivian Lee*

IT'S ALRIGHT WITH ME . . . . . arr. Winding

quartet: *Paul Desrosiers* *Pat Downs*
Marc Eaman *Vivian Lee*

HASSLES . . . . . R. Matteson

solo tenor trombone: Paul Desrosiers

trombone/tuba studio
& rhythm section

KENTONOVA . . . . . S. Kenton
arr. Desrosiers

Dedicated to Stan Kenton)

McGILL TROMBONE/TUBA STUDIO

director: Ted Griffith

Tim Booth	Craig Gillett	Tony Mastrianni
Paul Canty	Roy Haynes	Greg McGillis
Phil Cousineau	Phil Herscovics	Beth McMillan
Sandra Coutu	Sylvain Jacob	Alain Paquin
Paul Desrosiers	Louise Lauzon	Tracy Persaud
Julie Dietrich	Daniel Leclair	Stephane Pichet
Pat Downs	Claude Ledoux	Lynne Richards
Marc Eaman	Vivian Lee	Geoff Rode
	John Lockwood	

Percussion:

Helen Barclay	Greg MacIntosh

TUBA ENSEMBLE

Jean-Yves Cardin	Daniel Leclaire	Stephane Pichet
Roy Haynes	Claude Ledoux	Geoff Rode
Phil Herscovics	Tony Mastrianni	

Manager/Secretary: Tracy Persaud

PART II:
RHYTHM SECTION

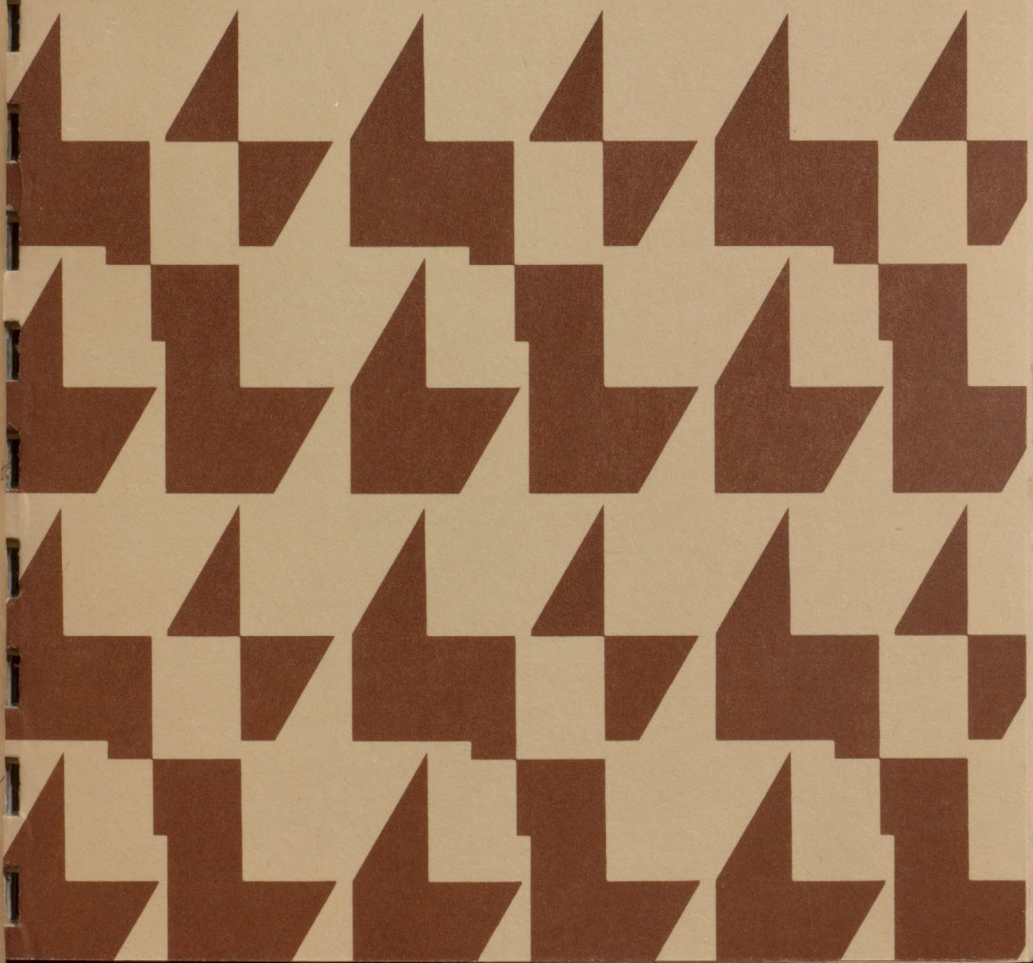
Marc Langis, bass	Bill Mahar, piano	Johnny Ruccolo, dru

McGill Records on sale at intermission / Les disques "McGill" sont en vente pendant l'entracte.
(including 'Polychoral Brass')

COMING / à venir: Jan.11, 8pm - Brass ensembles

McGill University
Faculty of Music

Pollack concert hall
Salle de concert Pollack



Wednesday 14 December 1983, 8 pm

HARPSICHORD RECITAL
BY HANK KNOX

Hank Knox studied harpsichord with John Grew at McGill University and obtained a Bachelor's degree in 1978. With the aid of grants from the Ministère de l'education du Québec and the McConnell Foundation, he obtained his Master's degree in 1979. He has attended master classes with Ton Koopman in Haarlem and with Kenneth Gilbert in Antwerp and studied further with Kenneth Gilbert in Paris.

As a soloist, he has given recitals in Canada, the United States and France and has recorded for the CBC and Radio-Canada, being heard on Les goûts réunis, Arts National, Mostly Music and Music from Montreal. In 1978 he was a finalist in the Erwin Bodky Competition for Early Music in Boston. In October, 1982, he give a recital at the Place des Arts in the series Sons et brioches.

Hank Knox teaches harpsichord at Collège St-Laurent and gives classes in figured-bass accompaniment at McGill University and is an Early Music coach. He is also a founding member of Ensemble Arion.

Boursier du Ministère de l'éducation, Hank Knox étudie le clavecin avec John Grew et obtient en 1978 un baccalauréat à l'Université McGill. En 1979, il y termine une maîtrise. Cette même année, il étudie l'orgue en Hollande sous la direction de Ton Koopman et le clavecin en Belgique, sous celle de Kenneth Gilbert. Il passe ensuite une année à Paris à se perfectionner auprès de Kenneth Gilbert. A l'automne 1980 il fait une tournée de récitals dans le sud des Etats-Unis.

Hank Knox enregistre plusieurs émissions radiophoniques pour Radio-Canada et pour la CBC (Les goûts réunis, Arts National, Music from Montreal, Mostly Music). En octobre 1982, il donne un récital à la Place des Arts, dans le cadre de Sons et brioches. Il est actuellement professeur de clavecin au CEGEP de Saint-laurent et il enseigne aussi le clavecin, le continuo et la musique de chambre à McGill. Il est membre-fondateur de l'Ensemble Arion.

McGILL EARLY MUSIC: Jan.1984 10 jan. - recital annulé
26 jan., pm - masterclass, baroque violin (Jean Lamon)

THE BELLS — William Byrd
PAVAN AND GALLIARD Ph.Tr. — 1543 - 1623
(from the FITZWILLIAM VIRGINAL BOOK)

GAGLIARDA QUINTA — Girolamo Frescobaldi
GAGLIARDA QUARTA — 1583 - 1643
GAGLIARDA TERZA
(Il secondo libro di toccates..., 1627)

CAPRICCIO SOPRA IL CUCHO
(Il primo libro de Capricci, 1624)

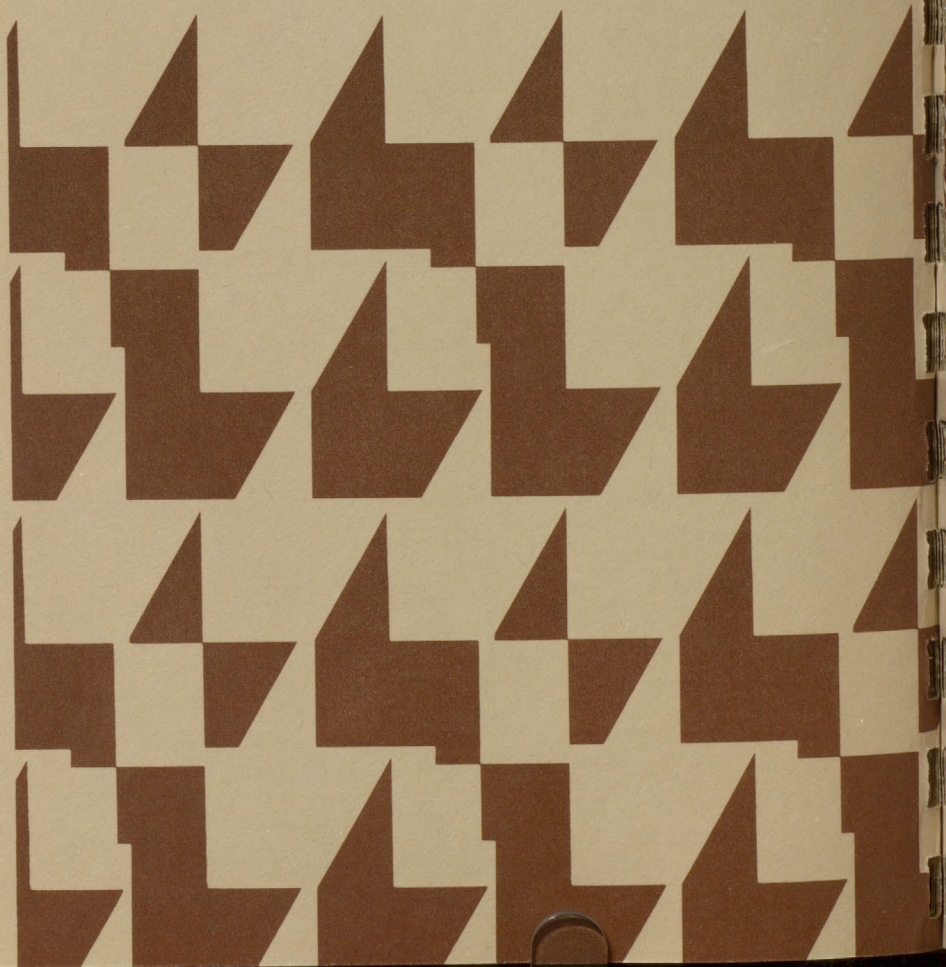
SUITE in g minor — Johann Jakob Froberger
1616 - 1667

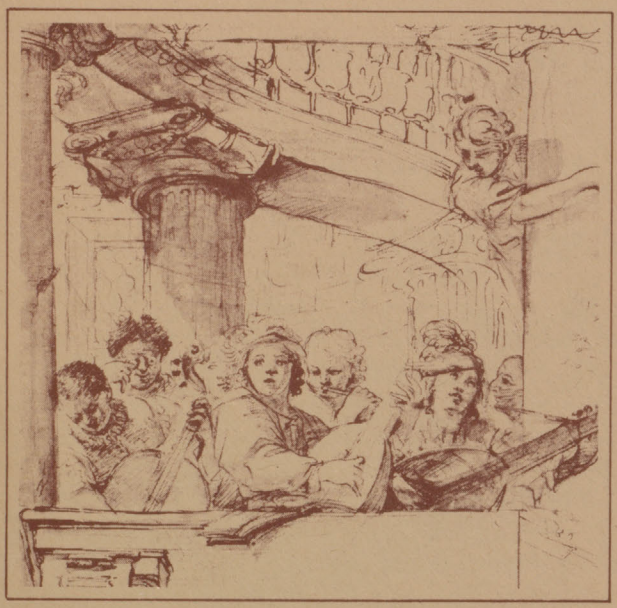
Allemande
Courante
Sarabande
Gigue

intermission

PARTITA in D Major, BWV 828 — Johann Sebastian Bach
(Clavierübung I, 1731) — 1685 - 1750

Ouverture
Allemande
Courante
Aria
Sarabande
Menuett
Gigue

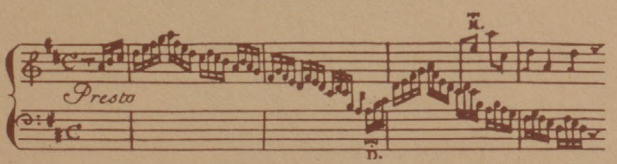




Musicians in a Gallery
Attributed to Domenico Canuti (1620 - 1684)

Musiciens sur un Balcon
Attribué à Domenico Canuti (1620 - 1684)

CBC Radio Concert



CBC Radio in cooperation with
the Faculty of Music at McGill University
presents

JEFFREY SIEGEL, piano

Pollack Concert Hall
Thursday, December 15, 1983 – 8:00 p.m.

. . . . . .

JEFFREY SIEGEL *was born into a musical family in Chicago. Following studies with Rudolph Ganz, he attended the Juilliard School of Music studying with Rosina Lhevinne. He also studied with Ilona Kabos in London. Mr. Siegel has appeared regularly in the major musical centers of the United States and Europe, not only as a recitalist, but in concertos with the major orchestras as well, appearing with such conductors as Solti, Ormandy, Abbado, Boulez, Levine, Maazel, Mehta and Dutoit. Mr. Siegel's recordings include, most recently, his disc for Denon Records of the solo music of Sergei Rachmaninoff. He has also recorded the complete piano music of Gershwin with Leonard Slatkin and the St. Louis Symphony.*

Mr. Siegel's association with the city of Montreal is a special one. He was the prizewinner in the first Montreal International Music Competition in 1965, has appeared with the McGill Chamber Orchestra under the direction of Alexander Brott, and, during 1982/1983 season, appeared as guest soloist with the Montreal Symphony Orchestra, under the direction of Charles Dutoit.

Besides the traditional "tails and white tie" appearances, Jeffrey Siegel takes time each season to present his celebrated Keyboard Conversations, a concert-plus program in which he discusses the music informally prior to the performance. This evening's program will feature Mr. Siegel's commentary as well as the performances of the complete programmed works.

. . . . . .

NEXT CBC RADIO CONCERT
Friday, January 13, 1984 – 8:00 p.m.
Pollack Concert Hall

THE GERRY DANOVITCH SAXOPHONE QUARTET

Works by Perrault, Dubois, Tchaikovsky, Ellington, Joplin, Mozart and Pierné.

PROGRAMME

SONATA in C, K. 330 — ***Wolfgang Amadeus Mozart***

- *Allegro moderato*
- *Andante cantabile*
- *Allegretto*

SONATA QUASI UNA FANTASIA in C sharp minor, Op. 27 No. 2 "Moonlight" — ***Ludwig van Beethoven***

- *Adagio sostenuto*
- *Allegretto*
- *Presto agitato*

– INTERMISSION –

FANTASIA in C, Op. 17 — ***Robert Schumann***

- *Sempre fantasticamente ed appassionatamente*
- *Moderato: Sempre energico*
- *Lento sostenuto e sempre piano*

. . . . . .

Tonight's concert will be broadcast later this season on the program "ARTS NATIONAL" heard weeknights at 9:00 p.m. on CBC Stereo 93.5

Producer / Réalisatrice: ***Frances Wainwright***

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CBC Radio 940
Stereo 93.5

McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

2:30 pm, Sunday
December 18, 1983

SUZUKI
VIOLIN
concert/
demonstration

piano accompanist:
Mrs. H. Sayeki

directed by Alfred Garson

(I)

SICILIENNE	Paradis
ALLEGRO	Fiocco
CONCERTO in A minor Adagio (2nd movement) Allegro (1st movement)	Vivaldi
WHAT CHILD IS THIS?	(traditional)
OH HANUKKAH	(traditional)
BOURREE	Bach
GAVOTTE	Martini
MINUET	Boccherini
WALTZ	Brahms
Chorus from "JUDAS MACCABEUS"	Handel

-intermission-

The McGill Conservatory of Music

(II)

MINUET No.2	Bach
ETUDE	Suzuki
ALLEGRETTO	Suzuki
LONG, LONG AGO	Bayly
OH COME LITTLE CHILDREN	(folksong)
GO TELL AUNT RHODY	(folksong)
LIGHTLY ROW	(folksong)
JINGLE BELLS	(traditional)
TW VARIATIONS	Suzuki

This is a learning programme of the McGill Conservatory of Music. Teachers of today's performers are:

Dragan Djerkic
Alison Eldredge
Alfred Garson
Thea Yetnicoff
Mary Ruth Gehr
Marion Moody
Jack Segall



McGill University
Faculty of Music



Pollack concert hall
Salle de concert Pollack

Monday 19 December 1983, 8 pm

V I O L I N C E L L O R E C I T A L b y

ROBERT BARDSTON,
student of Walter Joachim,

with ANNE-MARIE DENONCOURT
and PETER JANCEWICZ
pianists

This recital is presented in partial fulfillment of the requirements for the Concert Diploma.
Ce récital fait partie des épreuves imposées pour l'obtention du diplôme du concert.

MEDITATION
aus dem Tanzspiel
"Nobilissima Visione" (1938)

Paul Hindemith
1895-1963

SONATA No.1, Opus 38

Johannes Brahms
1833-1897

Allegro non troppo
Allegretto quasi Minuetto
Allegro

(The pianist for these works is Anne-Marie Denoncourt)

-intermission-

SONATE No.2, Opus 58

Felix Mendelssohn-Bartholdy
1809-1847

Allegro assai vivace
Allegretto scherzando
Adagio
Molto Allegro e vivace

SONATE (1915)

Claude-Achille Debussy
1862-1918

Prologue
Sérénade et Finale

(The pianist for these works is Peter Jancewicz)





McGill University

FACULTY OF MUSIC

PROGRAMMES
1983-1984

§§§

Concours du Festival National de Musique / Québec

National Competitive Festival of Music / Québec

Laureats de la province de Québec
First Prize Winners

Le 14 Septembre 1983 — 20.00 hrs.
September 14, 1983 — 8.00 p.m.

Salle pour Recitals / Recital Hall
Faculté de Musique
l'universite de McGill

McGill University, Faculty of Music

Programme - - -

BACH — Sonate pour violon
Sonata for violin
Adagio
Sicilienne
Fugue
Presto

Caroline Ritchot
Violon/violin

*

POULENC — Sonate pour clarinette
Sonata for clarinet
Allegro tristamente
Romanze
Allegro con fuoco

Gilles Plante
Clarinette/clarinet
Francine Lacroix-St.Maurice
au piano/at the piano

*

CHOPIN — Fantasie, op. 49

Jolène Richard,
Piano

*

I n t e r m i s s i o n

Nos remerciements à la faculté de musique de l'université de McGill!

With thanks to McGill University's Faculty of Music

SCHUMANN — Er der herrlichste von allen (Frauenliebe und lehben).

MOZART — Deh vieni non tarder (Marriage of Figaro)

BARBER — The Monk and his Cat (Hermitage songs)

DEBUSSY — Beau soir

HANDEL — Jubal's Lyre (Joshua)

Susan Eyton-Jones
Soprano

Paul Keenan
au / at the piano

*

BEETHOVEN — Trio, op. 11
Allegro con brio
Adagio
Theme & Variations

Christopher Hall
Clarinette/Clarinet

Thérèse Ryan
Violoncelle / Cello

Ross Compton
Piano

* * * * *

Nous voulons exprimer notre reconnaissance à la Banque de Commerce Canadienne Imperiale.
++++++++++
With grateful acknowledgment to the Canadian Imperial Bank of Commerce.

RECITAL HALL

McGill University

8 pm, Monday
September 19, 1983

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L

PART I:
Manon Legros, student of
Paul Loyonnet

CAPRICCIO, BWV 992 . . . . . .Bach
(sopra la lontananza del suo fratello dilettissimo)
- Arioso
- Adagio Assai*
- Aria di Postiglione
- Fuga

SONATA No.27 in e minor, Op.90 . . . . . .Beethoven
- Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
- Nicht zu geschwind und sehr singbar vorgetragen

VARIATIONS SÉRIEUSES, Opus 54 . . . . . .Mendelssohn

PART II:
Sandra Bartfai, student of Esther Master

ETUDE TABLEAU, Opus 39, No.2 . . . . . .Rachmaninoff

FASCHINGSSCHWANK AUS WIEN . . . . . Schumann
(Carnival Jest from Vienna)
- Allegro
- Intermezzo
- Finale

* *arrangé par Maître Paul Loyonnet*

RECITAL HALL

McGill University

8 pm, Wednesday
September 21, 1983

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY DANY NACHMAN,

student of Dorothy Morton

SONATA No.27 in e minor, Op.90 — Beethoven (1770-1827)

i. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

ii. Nicht zu geschwind und sehr singbar vorzutragen

WALDSCENEN, Op.82 — Schumann (1810-1856)

1. Eintritt
2. Jäger auf der Lauer
3. Einsame Blumen
4. Verrufene Stelle
5. Freundliche Landschaft
6. Herberge
7. Vogel als Prophet
8. Jagdlied
9. Abschied

(pause)

SONATA No.2 in F# minor, Op.2 — Ballade (1933-1967)

i. Allegro non troppo, ma energico
ii. Andante con espressione
iii. Scherzo: allegro; Trio: poco più moderato
iv. Finale: Introduzione (sostenuto)
Allegro non troppo et rubato
Molto sostenuto

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Thursday
29 September 1983

C L A R I N E T R E C I T A L B Y

F R A N Ç O I S H O U L E,
student of
Emilio Iacurto

W I T H

M I C H A E L W O Y T I U K, P I A N O

FANTASY-PIECES, Op.73 — Robert Schumann

i. Delicatamente e con espressione
ii. Vivace, leggero
iii. Allegro con brio

PREMIÈRE RHAPSODIE POUR CLARINETTE — Claude Debussy

(pause)

THREE PIECES FOR CLARINET SOLO — Igor Stravinsky

SONATA in F minor, Op.120, No.1 — Johannes Brahms

i. Allegro appassionato
ii. Andante un poco adagio
iii. Allegretto grazioso
iv. Vivace

RECITAL HALL

McGill University

Thursday, 8 pm
October 27, 1983

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC RECITAL

HELENA KOHN, piano student of Charles Reiner

assisted by
Michèle Gaudreau, mezzo-soprano
Tom Talamantes, clarinet Virginia Spicer, flute
Robert Bardston, cello

TRIO in A Minor, Op.114 J. Brahms
for clarinet, cello and piano

Allegro
Adagio
Andantino grazioso
Allegro

(pause)

ARIETTES OUBLIÉES C. Debussy
for voice and piano

C'est l'Extase / Il pleure dans mon coeur /
L'Ombre des Arbres / Chevaux de bois /
Green / Spleen

SONATA in D Major, Op. 94 S. Prokofiev
for flute and piano

Moderato
Allegretto scherzando
Andante
Allegro con brio

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Tuesday 1 November 1983
8 pm

RECITAL by the
SONG INTERPRETATION CLASS
of Jan Simons and
Janet Schmalfeldt

Michèle Gagné, soprano (Uber Nacht.....Hugo Wolf
Anne-Marie Denoncourt, piano (Auf ein altes Bild...Wolf
(Der Gartner.....Wolf

Lucie Roy, mezzo-soprano (Dans un bois solitaire Mozart
Suzanne Fournier, piano (Abendempfindung....W.A.Mozart

Martina Brehmer, mez-soprano (Nuit d'étoiles..C.Debussy
Nancy Wilson, piano (Il pleure dans mon coeur..
(Paysage sentimental.....

Madeleine Palmer, soprano by Harry Kirschner
Ruth Neufeld, piano How Doth the Little Crocodile)
Alice Getting Smaller...Then Larger)
Mouse's Tail)

Marla Mayson, soprano by Gustav Mahler
Louise Alepin, piano Ich bin der Welt abhanden gekommen)
Saint Ita's Vision)

Dominique Labelle, soprano (Ganymede...Franz Schubert
Margaret Stubington, piano (Die Nachtigall...Alban Berg

Anne-Marie Donovan, mezzo-soprano by Claude Debussy
Ray Kilburn, piano Fêtes Galantes II:..Les ingênues)
Le faune)
Colloque sentimental)

Susan Eyton-Jones, soprano (Zueignung...Richard Strauss
Christopher Burton, piano (Freundliche Vision..Strauss
(All mein Gedanken...Strauss

Wed 8:00 pm.

Recital Hall 8:00 pm.

McGILL OPERA STUDIO

Director: Prof. Edith Della Pergola

presents

A N O P E R A T I C C O N C E R T

of Arias and Ensembles

Accompanists: Monik GRENIER
Mado ROCH
Prof. Barry WIESENFELD

****

P R O G R A M M E:

Maria CICCAGLIONE, soprano, and Manrico BISCOTTI, bass: "Là, ci darem la mano"
duo from "DON GIOVANNI", act I — W.A. Mozart (1756-1791)

Carolyn HANENIAN, mezzo-soprano: "Connais-tu le pays?"
aria from "MIGNON", act I — A. Thomas (1811-1896)

Joseph SOHMER, bass: "Si la rigueur!"
aria from "LA JUIVE", act I — F. Halévy (1799-1862)

Elizabeth CHARLTON, mezzo-soprano: "Stella del marinar"
aria from "LA GIOCONDA", act II — A. Ponchielli (1834-1886)

Desmond BYRNE, baritone: "Alla vita che t'arride"
aria from "UN BALLO IN MASCHERA", act I — G. Verdi (1813-1901)

Perry CANESTRANI, tenor: "De' miei bollenti spiriti"
aria from "LA TRAVIATA", act II — G. Verdi (1813-1901)

Anne-Marie DONOVAN, mezzo-soprano: "Una voce, poco fà"
aria from "IL BARBIERE DI SIVIGLIA", act II — G. Rossini (1792-1868)

Samuel KAN, tenor: "Dies Bildniss is bezaubert, schön!"
aria from "DIE ZAUBERFLÖTE", act I — W.A. Mozart (1756-1791)

Belva KEE, soprano: "Me, pellegrina ed orfana"
aria from "LA FORZA DEL DESTINO", act I — G. Verdi (1813-1901)

Manrico BISCOTTI, bass: "Che mai vegg'io?"
aria from "ERNANI", act I — G. Verdi (1813-1901)

Maria CICCAGLIONE, soprano: "Qui, la voce sua soave"
aria from "I PURITANI", act II — V. Bellini (1802-1835)

Robert MIRON, baritone: "Nemico della Patria!"
aria from "ANDREA CHÉNIER", act III — U. Giordano (1867-1948)

Elizabeth BOLTON, mezzo-soprano: "O, mio Fernando"
aria from "LA FAVORITA", act III — G. Donizetti (1797-1848)

Heike MARGOLIS, mezzo-soprano: "O don fatale"
aria from "DON CARLO", act III — G. Verdi (1813-1901)

Maria CICCAGLIONE, Elizabeth BOLTON, Perry CANESTRANI and Robert MIRON
quartet from "RIGOLETTO", act IV — G. Verdi (1813-1901)

****

This is the 260th public presentation of the McGill Opera Studio since its inception in 1956.

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4 pm
Monday 7 November 1983

Recital by students of
J.Bentley, B.Doroschuk,
and M. Kalil

1. Rejoice Greatly (MESSIAH) — Handel

   Ach, ich fUhl's (DIE ZAUBERFLÖTE) — Mozart

   JOAN LIGHTBOURN, soprano
   MARIA DOLNYCKY, piano

2. Nell — Fauré

   Verborgenheit — Wolf

   Saint Ita's Vision — Barber

   MARLA MAYSON, soprano
   GILLES LEBLANC, piano

3. Jauchzet Gott in allen Landen (Cantata 51) — J. S. Bach

   Come Sing and Dance — H. Howells

   Bell Song (LAKME) — Delibes

   ROSEMARY MELVILLE, soprano
   MARTIN HANSEN, piano

RECITAL HALL

McGill University

Monday,
14 November 1983
8 pm

Faculty of Music
Strathcona Music Building

GUITAR RECITAL by SYDNEY VRANA

student of Antonin Bartos

SICILIANA & FUGUE ..... J. S. Bach (trans. A. Bartos)
BWV 100

Fugue
Siciliana
Presto

SUITE IN A MINOR ..... Manuel M. Ponce

1. Prelude
2. Allemande
3. Sarabande
4. Gavotte
5. Gigue

(PAUSE)

VARIATIONS, Op.9 ..... Fernando Sor

CAPRICHO DIABOLICO ..... M. Castelnuovo-Tedesco

FANTASY - DIVISIONS ..... Stephen Dodgson



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm, Wednesday,
November 16, 1983

R E C I T A L
By
P I A N O P U P I L S
of Dorothy Morton

---

a) ENGLISH SUITE No.3 in g minor. Bach

Prelude / Allemande / Courante / Sarabande / Gavotte:Musette / Gigue

Maria Dolnycky

b) FANTASIA in f♯ minor, Op.28 Mendelssohn

1. Con moto agitato
2. Allegro con moto
3. Presto

Eleanor Wong

c) PRELUDES 1. Allegro ben rimato & deciso
2. Andante con moto e poco rubato
3. Allegro ben rimato e deciso
Gershwin

Paul Buonassisi

(PAUSE)

d) VARIATIONS in f minor Haydn
(un piccolo Divertimento) Hob.XVII:6

Meijane Quong

e) NOCTURNE, Op.27, No.2 Chopin
L'ISLE JOYEUSE Debussy

Marilyne Studensky

f) extr. Années de Pèlerinage (1^{e}, Suisse) Liszt
VALLEE D'OBERMANN

Normand Babin

g) SCHERZO, Op.39 Chopin

ETUDE, Op.10, No.4 Chopin

Valerie Traficante

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm, Thursday
17 November 1983

HARPSICHORD
RECITAL
by students of
John Grew

TOCCATA in e minor, BWV 914 . . . . . .J. S. Bach

TWO SONATAS: . . . . . .Domenico Scarlatti
K.132 (Cantabile)
K.133 (Allegro)

David Sandall

CAPRICCIO SOPRA la, sol, fa, mi, re, ut ..Girolamo Frescobaldi

HUGH ASHTON'S GROUND . . . . . William Byrd

Suzie Leblanc

TWO SONATAS: . . . . . .Domenico Scarlatti
K.192 (Allegro)
K.193 (Allegro)

CHROMATIC FANTASY & FUGUE . . . . . .J. S. Bach

Josée April

PIÈCES DE CLAVECIN . . . . Claude-Bénigne Balbastre

La de Caze (Fièrement et marqué)
La d'Héricourt (Noblement)
La Castlemore (Air champêtre, Air gracieux)
La Suzanne (Noblement et animé)
La Lugéac (Giga)

Henri-Paul Pezet

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

4 pm, Monday
November 21, 1983

VOICE RECITAL by
students of
J. Bentley, J. Simons,
B. Doroschuk

Recit.:	THEY REBUKE HATH BROKEN HIS HEART	Handel
Aria:	BEHOLD, AND SEE	(Messiah)
	LYDIA	Fauré
	M'APPARI, TUTT'AMOR	Flotow (Marta)

YOHAN CHERRIER, tenor
LAURE FINK, piano

CANZONE	Monteberdi
IHR BILD	Schubert
AVANT DE QUITTER CES LIEUX (Faust)	Gounod (Faust)

PIERRE LADOUCEUR, baritone
LAURE FINK, piano

ROMANCE	Debussy
LES ANGELUS	Debussy
MANDOLINE	Debussy

CAROLYN HANENIAN, mezzo-soprano
LISA DAHLGREN, piano

RECITAL HALL

8 pm, Wednesday
November 23, 1983

McGill University

Faculty of Music
Strathcona Music Building

BARBARA ZUCHOWICZ, VIOLA DA GAMBA
&
DEBORAH LEMON, HARPSICHORD

Ottawa, Ontario

SONATA in e minor — Georg Philipp Telemann 1681-1767
for viola da gamba & continuo
- Cantabile
- Allegro
- Recitativo-Arioso
- Vivace

SONATA No.4 in a minor; v.da g. solo — Johann Schenk b.1660
(Codex 16598, National Library, Vienna)
- Adagio - Allegro - Adagio
- Aria
- Adagio
- Allegro
- Giga

SONATA in C Major — C. P. E. Bach 1714-1788
for viola da gamba & continuo
- Andante
- Allegretto
- Arioso

-- INTERMISSION --

PRELUDE, FUGUE & ALLEGRO in E^{b} Major — J. S. Bach 1685-1750
for harpsichord solo

SONATA No.1 in G Major — J. S. Bach
for viola da gamba & harpsichord obbligato
- Adagio
- Allegro ma non tanto
- Andante
- Allegro moderato

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8pm, Thursday
November 24, 1983

PIANO RECITAL
by students of
Esther Master

PRELUDE & FUGUE in C# Minor	J.S. Bach
THREE INTERMEZZI, Op.117	Brahms
SONATA No.3	Prokofiev

DANIEL MARANGER

FANTAISIE in F Minor, Op.49	Chopin

JACQUES GIROUX

SONATA, Op.27, No.1 — Beethoven

Andante : Allegro
Allegro molto e vivace
Adagio con espressione
Allegro vivace

RUTH NEUFELD

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4pm, Tuesday
November 29, 1983

B R I A N B A C O N, v i o l a
student of
Stephen Kondaks,

and

MICHAEL WOTYIUK, piano

SONATA for Solo Viola, Op.25, #1 - Paul Hindemith

i. Largamente attacca
ii. Energico
iii. Molto Lento
iv. Prestissimo
V. Lento

CONCERTO for Viola - - - William Walton

i. Andante
ii. Vivo
iii. Allegro moderato

(pause)

SONTAT for Viola & Piano - - - Johannes Brahms
in E^{b} Major, Op.120, #2.

i. Allegro amabile
ii. Allegro Appassionato
iii. Andante - Allegro

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Tuesday, 8 pm
November 29, 1983

FLUTE & BASSOON
RECITAL

JEAN PARSONS, FLUTE *(student of Cindy Shuter)*
accompanied by SYLVIE CARRIERE & LING SUN, piano

NIL SURTI, BASSOON *(student of Bruce Bower)*
accompanied by MICHAEL WOYTIUK, piano

SOLO DE CONCERT pour BASSON — Gabriel Pierné 1863-1937

SONATA No. IV in C Major for Flute — J. S. Bach 1685-1750
Andante
Allegro
Adagio
Menuett I, Menuett II
(piano: Sylvie Carrière)

SONATE für BASSOON (1938) — Paul Hindemith 1895-1963
Leicht bewegt
Langsam - Marsch
Beschluss, Pastorale - Ruhig

(pause)

CONCERT PIECE for BASSOON (1940) — Burrill Phillips

FIRST SONATA for FLUTE — Bohuslav Martinu 1890-1959
Allegro moderato
Adagio
Allegro poco moderato
(piano: Ling Sun)

SONATA for BASSOON (1947) — Romeo Cascarino
Allegretto moderato / Andante cantabile /
Allegretto Giocoso

SONATINE pour FLUTE et BASSON (1938) Eugène Bozza
Allegro
Andantino
Vif

RECITAL HALL

4pm, Wednesday
November 30, 1983

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY STUDENTS of Elizabeth Dawson :

BEVERLEY STORY, SUZANNE FOURNIER

SONATA in E^{b} (Hob.XVI:52)	Haydn
INTERMEZZI, Op.117, No.2	Brahms
Op.118, No.1 & 2	
PRELUDES: Brouillards	Debussy
La Puerta del Vino	
PRELUDES, Op.38, No.2	Kabalevsky
No.10	
No.24	

Beverley Story

-- (pause) --

(from DOLLY SUITE):	Fauré
Le Pas Espagnol	(arr.Cortot)
Le Jardin de Dolly	
NOVELLETTE, Op.21, No.8	Schumann
NOCTURNE in D^{b}	Debussy
SONATA No.30, Op.46	Kabalevsky
(i. Allegro)	
TOCCATE	Poulenc

Suzanne Fournier

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6 pm, Wednesday
November 30, 1983

18h, le mercredi
30 novembre 1983

LUCIE LAVALLÉE, FLUTE, *student of Cindy Shuter*
SYDNEY VRANA, guitar & MIMI BLAIS, piano

****

SONATE en Fa Majeur.....G.P. Telemann
Vivace / Largo / Allegro

GRANDE SONATE, Op.85.....Mauro Giuliani
Allegro Maestoso / Andante molto sostenuto /
Scherzo / Allegretto Espressivo
(flûte et guitare)

extraits: SUITE POPULAIRE BRÉSILIENNE...Villa Lobos
Gavotte - Choro / Mazurka / Scottsh - Choro
(guitare solo)

3 ROMANCES, Op.94.....R. Schumann
no.1 Nicht schnell & no.3 Nicht schnell

SUITE 3 MORCEAUX.....Benjamin Godard
Idylle / Allegretto
(flûte et piano)

RÊVERIE.....Claude Debussy
Andantino

QUATRE EXCURSIONS.....Frederic Hand
Andante / Allegro Vivace /
Andante / Giocoso
(flûte et guitare)

RECITAL HALL

8pm, Wednesday
November 30, 1983

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY ELEANOR WONG,

student of Dorothy Morton

SONATA in C Minor, Op.13 — Beethoven
"Sonata Pathétique"

i. Allegro di molto e con brio
ii. Adagio contabile
iii. Rondo allegro

PRELUDES FOR PIANO — George Gershwin

i. Allegro ben ritmato e deciso
ii. Andante con moto e poco rubato
iii. Allegro ben ritmato e deciso

(pause)

ZWEITE SONATE FÜR KLAVIER — Hindemith

i. Mässig schnell
ii. Lebhaft
iii. Sehr langsam
iv. Ruhig

FANTASIA in F♯ Minor, Op.28 — Mendelssohn

i. Con moto agitato
ii. Allegro con moto
iii. Presto

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6pm, Thursday
December 1, 1983

P I A N O R E C I T A L
B Y

AZNIV GANANIAN

student of Ljerka Blume

ORGEL-PHANTASIE und FUGE in G moll .... Bach / Liszt

SONATE Op.53, "Waldstein" ..... Beethoven

Allegro con brio
Adagio molto
Rondo Allegretto moderato

SCHERZO, Op.31 ..... Chopin

SCHERZO FANTASTICO ..... Boris Papandopulo

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, Friday
December 2, 1983

coach:
Mauricio Fuks

CHAMBER MUSIC FOR STRINGS

--QUARTET No.2 in D Minor, K.421 Mozart

Allegro moderato
Andante
Menuetto
Allegretto ma non troppo

Teresa Calcafuoco, violin
Brigitte Rolland, violin
Michael Simon, viola
Marie-Claude Joachim, cello

(pause)

--QUARTET in B^{b} Major, K.589 Mozart

Allegro
Larghetto
Minuet & Trio
Allegro assai

Carolyn Klause, violin
Monique Allen, violin
Frances Unsworth, viola
Benoir Hurtubise, cello

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4pm, Monday
December 5, 1983

students of
J. Bentley, A. Doroschuk,
M. Kalil, W. Purdy

VOICE RECITAL

ADIEU — Fauré
LOB DER TRÄNEN — Schubert
PIPING DOWN THE VALLEYS WILD — Oscar Morawetz

Jean DONALDSON, soprano Michael Woytiuk, piano

O MISTRESS MINE — Roger Quilter
PIOUS ORGIES (Judas Maccabaeus) — Handel
TUI A FECIT MIHI MAGNA (Magnificat) — JS Bach

Malcolm HARVEY, baritone Paul Stewart, piano

PARYSATIS, Vocalise,
(Le Rossignol et la Rose) — St. Saens
LA FAUVETTE AVEC SES PETITS — Gretry

Sophie GAMACHE, soprano Jean Parsons, flute
Sylvie Carrière, piano

CHE FARÒ SENZA EURIDICE (Orfeo) — Gluck
SEGUIDILLA (Carmen) — Bizet

Maren Nelson, mezzo-soprano Steven Lecky, piano

ELFENLIED — Wolf
ER IST'S — Wolf
AIR CHAMPÊTRE — Poulenc

Denise Pelletier, soprano Pianist (t.b.a.)

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6 pm, Monday
December 5, 1983

PIANO RECITAL by M A N O N B O U C H A R D
student of Norair Artinian

FRENCH SUITE No.V in G Major J. S. Bach

Allemande / Courante / Sarabande /
Gavotte / Bourée / Louré / Gigue

SONATA No.62 in E^{b} Major Jozef Haydn

Allegro
Adagio
Finale : Presto

SCHERZO No.II, in B^{b} Minor, Op.31 F. Chopin

VISIONS FUGITIVES, Op.22 Serge Prokofiev

Lentamente (No.1)
Andante (No.2)
Molto giocoso (No.5)
Pittoresco - Arpa (No.7)
Commodo (No.8)
Ridicolosamente (No.10)
Feroce (No.14)
Lento (No.20)

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, Monday
December 5, 1983

flute students
of Timothy Hutchins:
Paul St.Laurent &
Terry Christopherson

TRIOS & DUETS WITH FLUTE

SONATA in D Major, Op.50 — Johann Nepomuk Hummel

Allegro con brio
Andante
Rondo, Pastorale

Paul St.Laurent, flute & Manon Bouchard-Scali, Manon Bouchard-Scali, piano

CANTABILE ET PRESTO — Georges Enesco

Terry Christopherson, flute
Rolf Bertsch, piano

DIVERTIMENTO — Malcolm Arnold

Allegro Energico / Languido / Vivace /
Andantino / Maestoso / Piacevole

Paul St.Laurent, flute *Jana Wyber, oboe*
Chris Hall, clarinet

(pause)

FANTAISIE — Georges Hüe

Paul St.Laurent, flute
Manon Bouchard-Scali, piano

"SOUVENIR DE PRAGUE" — Franz & Karl Doppler
Duo Concertant, Op.24

Terry Christopherson & Paul St.Laurent, flutes
Karen De Vries, piano

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

4pm, Tuesday
December 6, 1983

GUITAR STUDENTS
OF
GARRY ANTONIO

GUITAR RECITAL

ALLEMANDE	J. S. Bach
PRELUDE	A. Barrios
ETUDE VI	L. Brouwer

Victor Patkall

BOUREE	J. S. Bach
RUMORES DE LA CALETA	I. Albeniz
BROONS BANE	A. Lifeson

Marc Bélanger

MAZURKA	F. Tarrega
ETUDE No.11	H. Villa-Lobos
PIEZA SIN TITUOLO	L. Brouwer

Clare Mallin

FANTASIE	J. Dowland
BOUREE	J. S. Bach

Trish Singleton

LARGO & RONDO	F. Carulli

Trish Singleton
Uljana Slejskova

ETUDE No.6	H. Villa-Lobos
EDUTE No.3	H. Villa-Lobos
DANZA CHARACTERISTICA	L. Brouwer

Geoff Liptman

SAXOPHONE QUARTET RECITAL

December 6, 1983 8:00 p.m.

Coached by Abe Kestenberg

Soprano: Jennifer Bell
Alto: Simon Aldrich
Tenor: François Blais
Baritone: Michel McNulty

QUATUOR pour SAXOPHONES — F. et M. JEANJEAN

(1) Gaieté Villageoise
(2) Doux Paysage
(3) Papillons
(4) Concert sur la Place

RAGTIME SUITE — Arr. Arthur FRACKENPOHL

(1) The Cascades
(2) Something Doing
(3) Pan-Am Rag

PRELUDE — J.S. BACH
Arr. Richard FOTE

FUGUE — Lennie NIEHAUS

INTRODUCTION et VARIATIONS sur une Ronde Populaire — Gabriel PIERNE

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4pm, Wednesday
December 7, 1983

student of Steven
Steven Fentok

GUITAR RECITAL by PHILIP COITEUX

WALSINGHAM VARIATIONS	Francis Cutting (arr. José De Apianzu)
PRELUDE FUGUE ALLEGRO	J. S. Bach
MALLORCA	Isaac Albeniz
(pause)	
GRANDE OUVERTURE	Mauro Giuliani
IMPROMPTUS Recitativo Agitato Elegiaco Con fuoco Arioso	Richard Rodney Bennett (arr. Bream)
LA CATHÉDRALE Preludio "Saudade" Andante religioso Allegro solemne	Agustin Barrios Mangore (arr. Stover)

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6pm, Wednesday
December 7, 1983

recital by students fo
Abe Kestenberg

SAXOPHONE QUARTET & Dorothy Slapcoff, pianist

(Sarah Ballantyne, soprano Brent Lee, alto saxophone
Peter Wightman, tenor sax. Chris Quilliam, baritone)

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1. TROIS CONVERSATIONS — Paul Pierné 1874-1952

conversation amusante
conversation sentimentale
conversation animée (dispute)

THE QUARTET

2. SONATA No.4: Larghetto — Handel 1685-1759
Allegro — arr. Mule

Peter Wightman, alto, & Dorothy Slapcoff, pianist

3. SONATA: Preamble — Violet Archer b.1910
Valsette
Rondo

Brent Lee, alto saxophone, & Dorothy Slapcoff, piano

4. FANTAZIA — Orlando Gibbons 1583-1625 /arr.Hemke

THE QUARTET

5. BALLADE — Henri Tomasi 1901-71

Sarah Ballantyne, alto, & Dorothy Slapcoff, pianist

6. SONATA No.2 in A minor — J.B. Boismortier 1689-1755
Vivace
Adagio
Giga

Chris Quillian, baritone, & Dorothy Slapcoff, pianist

7. QUATUOR: Overture — Pierre Max Dubois b.1930
Doloroso
Spirituoso
Andante-Presto

THE QUARTET

RECITAL HALL

McGill University

9pm, Wednesday
December 7, 1983

Faculty of Music
Strathcona Music Building

PIANO RECITAL by STUDENTS OF
Elizabeth Dawson

PRELUDE & FUGUE in B^b, Vol.I	Bach
SONATA, Op.31, No.2 in D minor (1st movement)	Beethoven
LA CATHÉDRALE ENGLOUTIE	Debussy

Teresa Kelly

POLONAISE, Op.10, No.2, in C minor	Chopin
SONATA, Op.14, No.2, in E Major Rondo. Allegro comodo	Beethoven
PRELUDES, Op.34, No's 21, 22	Shostakovitch
OSTINATO	Bartok

Julia Budd

PRELUDES, Op.38, No.8 No.9 No.16	Kabalevsky
ÉTUDE, Op.25, No.12	Chopin

Raffi Toumayan

RECITAL HALL

McGill University

8pm, Thursday
December 8, 1983

Faculty of Music
Strathcona Music Building

GUITAR RECITAL

by LOUIS DUMAINE,
student of Antonin Bartos

FANTASIA X . . . . . Francesco di Milano

MELANCHOLY GALLIARD . . . . . John Dowland
SIR JOHN SMITH'S ALMAIN

SUITE en ré mineur . . . . . Robert de Visée

FANTAISIE . . . . . .Sylvius Leopold Weiss
TOMBEAU SUR LA MORT de M. COMTE de LOGY
PASSACAILLE

MOZART VARIATIONEN, Op.9 . . . . .Fernando Sor

(pause)

SERENATA ESPANOLA . . . . . .J. Malats

CADIZ (Serenata) . . . . . Isaac Albeniz

SUITE CASTELLANA . . . . . F. Moreno Torroba
NOCTURNA

EL POLIFEMO DE ORO . . .Reginald Smith Brindle

RECITAL HALL

McGill University

6pm, Tuesday
December 7, 1983

Faculty of Music
Strathcona Music Building

STRING OCTET

(coach;
Mauricio Fuks)

OCTET, Op.20 . . . . . Felix Mendelssohn Bartholdy

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Violins: *Sophie Rivard* *Sophie Dugas*
Brigitte Lefèbvre *Solange Bellemare*

Violas: *Frances Unsworth* *Jean Grimard*

Cellos: *Louis Dallaire* *Emmanuel Tremblay*

PIANO TRIO

(coach: Dorothy Morton)

TRIO, Op.70 . . . . . .Ludwig van Beethoven

Natalie Forgue, violin
Marie-Claude Joachim, cello
Michael Woytiuk, piano

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

6pm, Friday
December 9, 1983

ensemble coaches:
(I) Stephen Kondaks
(II) Tom Talamantes

Part I: STRING QUARTET

Marie-France Geoffroy, Elise Lortie, violins
Susan Sayle, viola Leo Grinhaus, cello

Op.18, No.4 .....Ludwig van Beethoven

Part II: WOODWIND QUINTET

Jean Parsons, flute Claire Boisvert, oboe
Mark Simons, clarinet Nil Surti, bassoon
Richard Henier, french horn

SUITE.....Gunther Schuller

Prelude
Blues
Toccata

SAILOR'S HORNPIPE....Bernet Tuthill

RECITAL HALL

McGill University

Thursday, 26 January 1984
8 pm

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC RECITAL BY

LYNN BROWN, bassoon
(student of Richard Hoenich)
LYSSA FERGUS, cello
(student of Walter Joachim)

assisted by: MICHAEL WOYTIUK, piano

CONCERTO in A Minor (F VIII No.7, Pincherle 72) (bassoon & piano) — Antonio Vivaldi (1680-1743)
Allegro molto
Andante molto
Allegro

"APRÈS UN REVE" for cello & piano — Gabriel Fauré (1845-1924)

STÜCKE FÜR FAGOTT und VIOLONCELLO — Paul Hindemith (1895-1963)
Moderato
Andante
Allegretto
Allegro

CONCERT PIECE for bassoon & strings arranged for bassoon & piano — Burrill Phillips (b. 1907)

(pause)

SONATA FOR BASSOON and CELLO K.292 — W. A. Mozart (1756-1791)
Allegro
Andante
Rondo-Allegro

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
6 February 84
4:00 pm

RECITAL

LEO GRINHAUZ, cello

student of Walter Joachim

Berta Grinhauz, piano

SUITE No.1 in G major	J.S.Bach
VARIATIONS "Judas Maccabaeus" in G major	Beethoven
VOCALISE Op.34	Rachmaninov
SONATA Op.40 in a minor	Shostakovich

Allegro ma non troppo - Largo
Allegro
Largo
Allegro

McGILL FACULTY OF MUSIC — Saturday, February 11, 1984,
Recital Hall (C-209) — 8:00 pm.

McGILL OPERA STUDIO

Director: Prof. Edith Della Pergola

presents

A N O P E R A T I C C O N C E R T
of Arias and Ensembles

Accompanists: Monik GRENIER
Mado ROCH
Prof. Barry WIESENFELD

****

P R O G R A M M E :

Dominique LABELLE, soprano and Anne-Marie DONOVAN, mezzosoprano: "Io t'abbraccio"
duo from "RODELINDA", act II — G.F. Haendel (1685-1759)

Desmond BYRNE, baritone: "Bella si come un angelo"
aria from "DON PASQUALE", act II — G. Donizetti (1797-1848)

Manrico BISCOTTI, bass: "A te, l'estremo addio"
aria from "SIMON BOCCANEGRA", act I — G. Verdi (1813-1901)

Samuel KAN, tenor: "Finche sorga"
aria from "IL MATRIMONIO SEGRETO", act III — D. Cimarosa (1749-1801)

Belva KEE, soprano: "Come in quest'ora bruna"
aria from "SIMON BOCCANEGRA", act II — G. Verdi (1813-1901)

Carolyn HANENIAN, mezzosoprano: "Oh, che torna l'ardente"
aria from "OBERTO, CONTE DI SAN BONIFACIO" — G. Verdi (1813-1901)

Maria CICCAGLIONE, soprano: "Ah! non credea mirarti"
aria from "LA SONNAMBULA", act III — V. Bellini (1802-1835)

Arthur MUHENDISSIAN, baritone: "Il balen del suo sorriso"
aria from "IL TROVATORE", act III — G. Verdi (1813-1901)

Joseph SOHMER, bass: "O tu, Palermo!"
aria from "I VESPRI SICILIANI", act I — G. Verdi (1813-1901)

Heike MARGOLIS, mezzosoprano: "Stride la vampa"
aria from "IL TROVATORE", act II — G. Verdi (1813-1901)

Maria CICCAGLIONE(soprano), Perry CANESTRARI(tenor), Robert MIRON(baritone),
Carolyn HANENIAN(mezzosoprano), Samuel KAN(tenor), Joseph SOHMER(bass).
sextet from "LUCIA DI LAMMERMOOR", act III — G. Donizetti (1797-1848)

Desmond BYRNE, baritone: Song to the Evening Star
from "TANNHAUSER", act III — R. Wagner (1813-1883)

Marla MAYSON, soprano: "Madre, pietosa Vergine"
aria from "LA FORZA DEL DESTINO", act III — G. Verdi (1813-1901)

Robert MIRON, baritone: "Ton doux regard se voile"
aria from "LAKME", act III — L. Delibes (1836-1891)

Perry CANESTRARI, tenor: "O tu che in seno a gli angeli"
aria from "LA FORZA DEL DESTINO", act II — G. Verdi (1813-1901)

Elizabeth BOLTON, mezzosoprano: "Una voce poco fa"
aria from "IL BARBIERE DI SIVIGLIA", act II — G. Rossini (1792-1868)

Arthur MUHENDISSIAN, baritone, and Manrico BISCOTTI, bass: "Suoni la tromba"
duet from "I PURITANI", act II — V. Bellini (1802-1835)

****

...performance of the McGill Opera Studio since its

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Tues., Feb. 14, 1984, 8pm

FLUTE STUDENTS OF
ABE KESTENBERG -

R E C I T A L

(accompanists to be announced)

SONATA for Flute & Piano, Op.14 .... Robert Musczinski

Andante
Scherzo

Louise Bouchard, flute
& Jean Sutherland, piano

DIVERTIMENTO ..... Kuhlau

Terry Christophersen, flute

INTRODUCTION & VARIATIONS on a ..... Franz Schubert
theme from the "Müllerlieder"; Op.160

Introduction
Theme
Variations 1, 2, 3, 4, 5, & 7

Natalie Boisvert, flute

GRAND POLONAISE in D Major, Op.16 .. Theobald Boehm

Introduction - Adagio maestoso
Polonaise

Jill Rothberg, flute
& Katerina Voumasos, piano

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Wed., Feb.15, 1984
8 PM

SAXOPHONE STUDENTS
OF ABE KESTENBERG -

SAXOPHONE

R E C I T A L

MAURICE ROY, soprano — JACQUES BRAZEAU, tenor
JEAN-FRANCOIS GUAY, alto — BERNARD SAVOIE, baritone

assisted by: ROBERT JONES, piano

1. QUATUOR POUR SAXOPHONES — Pierre Max Dubois

i. Ouverture — ii. Doloroso
iii. Spirituoso — iv. Andante - Presto

2. SCARAMOUCHE — Eugène Bozza

Jean-Fr. Guay, alto saxophone, & Robert Jones, piano

3. MEMORIES OF THE FUTURE (1984) J.Oliver, C.Schryer, B.Savoie
(première mondiale - world premiere)

Bernard Savoie, saxophone — Claude Schryer, clarinet
John Oliver, tape

PAUSE

4. ANDANTE ET SCHERZO (Quatuor) — Eugène Bozza

i. Andante — ii. Scherzo

5. CONCERTO — Paul Bonneau
1er mouvement

Jacques Brazeau, alto sax., & Robert Jones, piano

6. ANDANTE ET ALLEGRO — André Chailleux

Maurice Roy, alto sax., & Robert Jones, piano

7. PETIT QUATUOR — Jean Françaix

i. Gaguenardise
ii. Cantilène
iii. Sérénade comique

RECITAL HALL

McGill University

Thursday, Feb. 16, 1984
8 pm

Faculty of Music
Strathcona Music Building

R E C I T A L B Y

A N T O N I O B A T T I S T A,

GUITAR student of Edward Rusnac

with Natalie Boisvert, flute
& Rosemary Melville, soprano

GRANDE SONATE in A Major, Op.85 for flute & guitar — Mauro Giuliani 1781-1829

Allegro Maestoso
Andante molto sostenuto
Scherzo
Allegretto espressivo

Natalie Boisvert, flute,
& Antonio Battista, guitar

MARIA (Gavota)
RECUERDOS DE LA ALHAMBRA
CAPRICHO ARABE (Serenata) — Francisco Tarrega 1852-1909

guitar solo

- PAUSE -

MADRIGAL - GAVOTA
ACONQUIJA — Augustin Barrios (Mangoré) 1885-1944

THEME & VARIATIONS (1970) — Lennox Berkeley b. 1903

guitar solo

from BACHIANAS BRASILEIRAS No.5 — Heitor Villa-Lobos 1887-1959

1. Aria (Cantilena)

Rosemary Melville, soprano
& Antonio Battista, guitar

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
8 P.M.
Friday, Feb. 17, 1984

R E C I T A L b y

D A V I D S A N D A L L, H A R P S I C H O R D,
student of John Grew

WILL YOW WALKE THE WOODS SOE WILDE (MB 85)*	William Byrd 1543-1623
PAVAN AND GALLIARD (MB 31a,b)	W. Byrd
FANTASIA (MB 46)	W. Byrd

TROISIÈME ORDRE — François Couperin 1668-1733

- La Ténébreuse (allemande)
- Première Courante
- Seconde Courante
- La Lugubre (sarabande)
- Gavotte
- L'Espagnolète
- Les Matalotes Provençales
- La Favorite (chaconne à deux tems)

PAUSE

PIÈCES POUR CLAVECIN — Jacques Duphly 1715-1789

- La Lanza (2ème livre)
- Rondeau (1er livre)
- Chaconne (3ème livre)

FOUR SONATAS: — Domenico Scarlatti 1685-1757

- K. 544 (cantabile)
- K. 545 (prestissimo)
- K. 211 (andantino)
- K. 212 (allegro molto)

* *Musica Britanica*



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Tuesday 21 February 1984
7 pm

JAZZ INTERPRETATION ENSEMBLES

PART I: Students of Luc Beaugrand
Steve Holt

(t.b.a.)

PART II: Students of Armas Maiste

240-313 /01 THREE BAGS FULL Herbie Hancock
MR. P. C. John Coltrane
José Tellier, guitar *Marcel Boulanger, bass*
Eric Harding, piano *Jean-P. Vadnais, drums*

Section 02 NIGHT DREAMER Wayne Shorter
COOKING AT THE CONTINENTAL Horace Silver
Bill Mahar, trumpet *Tom Currie, alto sax*
Louise Beauchesne, piano *Chris Lea, bass*
Aubrey Dayle, drums

240-413 /01 FLOATING Gerry Niewood
EYE OF THE HURRICANE Herbie Hancock
Jennifer Bell, Yves Adam, tenor sax
Jean Grimard, viola *Anthony Garbish, guitar*
Arnaud Dunoyer, piano *Rod Shergold, bass*
Yvon Thibault, drums

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

Feb.22, 1984, 8 pm

Recital by students of Dorothy Morton

P I A N O R E C I T A L

SONATA, Op.54 — Beethoven
In tempo d'un Menuetto
Allegretto

PAUL BUONASSISI

SONATA, Op.31, No.1 — Beethoven
1st mvt. Allegro Vivace

MICHAEL WOYTIUK

SONATA, Op.110 — Beethoven
1st mvt.:
Moderato Cantabile, molto espressivo

MARILYNE STUDENSKY

SONATA, Op.5 — Beethoven
Allegro assai
Andante con moto
Allegro non troppo

ROGER LORD

(PAUSE)

IMAGES, Book II — Debussy
Cloches à travers les feuilles
Et la lune descend sur le temple qui fut
Poissons d'Or

MEIJANE QUONG

SONATA — Ginastera
Allegro marcato
Presto misterioso
Adagio
Ruvido ed Ostinato

JAMES GELFAND

RECITAL HALL

4 pm, Monday
Feb. 27, 1984

McGill University

Faculty of Music
Strathcona Music Building

VOICE RECITAL BY

students of Betty Doroschuk

LET THE BRIGHT SERAPHIM (from Samson) — Handel

WHILE I WASTE THESE PRECIOUS HOURS (from Amelia Goes to the Ball) — Menotti

BACHIANAS BRASILIERAS No.5 — Villa-Lobos

Rosemary Melville, soprano
Martin Hansen, piano
Anthony Battista, guitar

LET THE FLORID MUSIC PRAISE (from On This Island) — Britten

RECIT: SACRED PRIESTS — Handel
ARIA : FAREWELL YE LIMPID SPRINGS (from Jephtha)

ZUEIGNUNG — R. Strauss

Susan Eyton-Jones, soprano
Christopher Burton,
piano

RECITAL HALL

8 pm

Monday, Feb.27, 1984

McGill University

Faculty of Music
Strathcona Music Building

CHAMBER MUSIC RECITAL:

HEATHER HOWES, flute
(student of Timothy Hutchins)
ROBERT BARDSTON, cello
(student of Walter Joachim)
PAUL KEENAN,
piano & harpsichord

TRIO in G Major, Hoboken XV:15 — J. Haydn

- Allegro
Andante
Finale

TRIO in G minor, Op.63 — C.M. von Weber
Allegro moderato
Scherzo
Schäfers Klage
Finale

(pause)

SONATA in E Major, BWV 1035 — J.S. Bach
Adagio ma non tanto
Allegro
Siciliano
Allegro assai

TRIO — N. Dello Joio
Moderato
Adagio
Allegro spiritoso

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8 pm, Tuesday,
February 28, 1984

ensemble coached
by Jan Simons

SCHUBERT's

OCTET, Op.166

performed by:

PIERRE CHOUINARD, 1st violin CHANTAL SUARIOL, 2nd
SUSAN SAYLE, viola STÉPHANE LABERGE, cello
DENIS CHABOT, double-bass MARK SIMONS, clarinet
RICHARD CHENIER, french horn LYNN BROWN, bassoon

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i. Adagio Allegro

ii. Andante un poco mosso

iii. Scherzo (Allegro)

iv. Andante con variazioni

v. Menuetto (Allegretto)

vi. Andante molto - Allegro

Note:

This performance will be repeated in Pollack Concert Hall on Monday, March 12, at 8 pm

RECITAL HALL

McGill University

8 pm
Wednesday,
February 29, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY

Linda Brady,

student of ~~Dorothy Morton~~ Esther Master

Prelude & Fugue No. 18, Vol. II in G-sharp minor	J. S. Bach
Prelude, Chorale et Fugue	Franck
Piano Rag Music (1919)	Stravinsky

(pause)

Sonata in C Minor (Op. posth.) — Schubert

Allegro
Adagio
Minuet & Trio
Allegro



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8pm, Thursday
March 1, 1984

Graduate Students
of the
Electronic Music Studio
present:

ELECTROACOUSTIC CONCERT

with

CLAUDE SCHRYER, clarinets BERNARD SAVOIE, saxophones
DAVID LANGSTROTH, double-bass JOHN OLIVER, tape jockey

1. BEFORE THE FREEZE (1983/4) — John Oliver
   version for clarinet & tape

* 2. RACE (1983) — James Greene
   for tape solo

* 3. INNER SPACE (1983/4) — Marc Beaulieu
   for 4-channel tape

(pause)

4. MEMORIES OF A FUTURE (1984) — John Oliver, Bernard Savoie, Claude Schryer
   for clarinets, saxophones & tape jockey

* 5. BROKEN STRANDS (1983/4) — Wendy Bartley
   for double bass, tape & slides
   (visuals by Batya Yael)

All tapes realised at the Electronic Music Studio, McGill University.

** World première performance*

RECITAL HALL

McGill University

4 pm
Friday, March 2, 1984

Faculty of Music
Strathcona Music Building

C E L L O R E C I T A L

by ROBERT BARDSTON, student of Walter Joachim

and PETER JANCEWICZ, piano

SONATA — Otto Joachim

Allegro moderato
Lento
Largo
Allegro, scherzando

SONATA, Opus 102, No.2 — Ludwig van Beethoven.

Allegro con Brio
Adagio con molto sentimento d'affetto
Allegro - Allegro Fugato

PEZZO CAPRICCIOSO — Peter Tchaikowsky

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4 pm, Tuesday
March 6, 1984

HARPSICHORD
STUDENTS OF
JOHN GREW

HARPSICHORD RECITAL

L'AMPHIBIE . . . . . François Couperin
(Passacaille, 24ième Ordre) 1668 - 1733

SUZIE LeBLANC, harpsichord

SONATA for viola da gamba & obbligato harpsichord, No.1 in G Major, BWV 1027 . . . J. S. Bach 1685-1750

Adagio
Allegro ma non tanto
Andante
Allegro moderato

ISABELLE MARCHAND, viola da gamba
JOSEE APRIL, harpsichord

PIÈCES de CLAVECIN . . . . Jacques Duphly 1715 - 1789

Chaconne (3e Livre)
Rondeau (1e Livre)
La Lanza (2e Livre)

DAVID SANDALL, harpsichord

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4 pm, Wednesday
March 7, 1984

ENSEMBLES COACHED
BY Edward Rusnac

GUITAR ENSEMBLE RECITAL

RICERCAR DE PRIMO TUONO. . . .Palestrina

DE LOS ALAMOS VINGO . . . . . Vasquez

ROTTA . . . . . anon.

SONATA in D minor . . . . . Bernardo Pasquini
1637-1710

Allegro
Adagio
Vivace

CORANTO : ALLEMANDE : CORANTO..William Lawes
c. 1695

FOLK-TUNE FUGUE (1980)....Harold Bellman-Green

Sandra Cochrane & Sylvain Bédard,
guitar duo

L'ENCOURAGEMENT, Op.34 . . . . Fernando Sor
1778-1839

Cantabile
Theme & Variations
Waltz

Patty Doherty & Gerald Monaghan,
guitar duo

CONCERTO DE ANGELIS (1973). . .R. Smith Brindle
for four guitars

Tony Battista, Natalie Parent,
Patty Doherty & Gerald Monaghan

guitar quartet

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6 pm, Thursday
March 8, 1984

ensemble coached
by Theodore Baskin

DVORAK's

SERENADE in D minor, Op. 44

performed by:

Normand Forget & Roxanne Levitt	OBOES
Christopher Hall & Mark Simons	CLARINETS
Lynn Brown & Andrée Bédard	BASSOONS
Pat MacMullen	CONTRABASSOON
Sheila Purdy, Joanne Kay, Richard Chenier	HORNS
Lyssa Fergus	CELLO
Denis Chabot	DOUBLE-BASS

i. Moderato, quasi marcia

ii. Minuetto

iii. Andante con moto

iv. Finale: allegro molto

Note:

This performance will be repeated in Pollack Concert Hall on Monday, March 12 at 8 pm.

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8 pm, Thursday
March 8, 1984

This recital is given in honour of International Women's Day

FLUTE & PIANO RECITAL

SANDRA BARTFAI, piano
student of Esther Master
JILL ROTHBERG, flute
student of Carolyn Christie
with Paul Helmer, piano & Paul Keenan, harpsichord

SONATA No.6 in E Maj. (BWV 1035) J.S. Bach
i. Adagio ma non tanto ii. Allegro
iii. Siciliano iv. Allegro assai

Jill Rothberg, flute & Paul Keenan, harp'd

SONATA No.30 in A^b Maj. (Op.110) L. van Beethoven
i. Moderato cantabile, molto espressivo
ii. Allegro molto
iii. Adagio, ma non troppo
iv. Fuga, Allegro ma non troppo

Sandra Bartfai, piano

INTERMISSION

ETUDE TABLEAU, (Op.39, No.2) S. Rachmaninoff

Sandra Bartfai, piano

POEM (1922) Charles T. Griffes

Jill Rothberg, flute & Paul Helmer, piano

SONATINE (1922) Darius Milhaud
Tendre, Souple, Clair

Jill Rothberg, flute & Paul Helmer, piano

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4 pm
Monday, March 12, 1984

students of
Betty Doroschuk
& Jan Simons

VOICE RECITAL

CAROLYN HANENIAN, MEZZO-SOPRANO
LAURE FINK, PIANO

& ELLEN PALTIEL, SOPRANO
HARRIET PALTIEL, PIANO

L'ho perduta — Mozart
(Le Nozze di Figaro)

Les Roses d'Ispahan — Fauré

Oh Sleep, why dost thou leave me? — Handel
(Semelé)

(Ellen Paltiel & Harriet Paltiel)

Von ewiger Liebe — Brahms

Vergebliches Ständchen — Brahms

Oh chi torna l'ardente pensiero — Verdi
(Oberto Corte di San Bonifacio)

(Carolyn Hanenian & Laure Fink)

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm,
March 12, 1984

students of
Jean-Pierre Noiseux

RECORDER RECITAL**RECITAL de FLUTES-à-BEC

Nathalie Gagné, Deborah Jackson,
René Quesnel & Kelly Rice, RECORDERS

assisted by Josée April, Suzie Leblanc
& David Sandall, HARPSICHORDS

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1. CINQUIÈME SUITE (G Major) — Fr.-Charles Dieupart (c.1680-1740)
pour fl.-à-bec & continuo

Ouverture / Allemande / Courante / Sarabande / Gavotte / Menuet en rondeau / Gigue

Deborah Jackson & Suzie Leblanc

2. SONATA, Op.2, No.11 (D-) — Benedetto Marcello (1686-1739)
for recorder & continuo

Adagio / Allegro / Largo / Allegro

Nathalie Gagné & Josée April

3. SONATE en ré mineur — Anne Danican-Philidor (1681-1731)
pour fl.-à-bec & continuo

'Lentement' / Fugue / Courante / 'Les notes égales et détachez' / Fugue

Kelly Rice & David Sandall

(pause)

4. FANTASIE for solo recorder (D-) — G.P. Telemann (1681-1767)

Grave / Vivace / Adagio / Allegro

Kelly Rice

5. SONATA I for recorder & continuo (D-) — Fr. Barsanti (1690-1772)

Adagio/(Allegro)/Grave/Alleg.assai

René Quesnel & David Sandall

6. ELEVEN STEPS (1977) — Anthony Genge
for tenor recorder solo

Deborah Jackson

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4 pm, Tuesday
March 13, 1984

ensemble coached
by Bruce Mather

CONTEMPORARY MUSIC ENSEMBLE - - - - - - -

TRIO — Charles Ives
(1st & 3rd movements)
Monique Allen, violin
Stéphane Laberge, violincello
Stéphane Volet, piano

FOUR SONGS, Op.2 — Alban Berg
Michèle Gagné, soprano
Andrew Thomas, piano

SUITE NORDESTINA — Ernst Mahle (Brazil)
Daniel Silverberg & Stéphane Volet (piano 4-hands)

PERTUBATIONS — François Rose
Daniel Leclair & Gregory McGillis, tubas
Eliot Polski, percussion

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6pm,
March 13, 1984

PIANO RECITAL BY JACQUES GIROUX

student of Esther Master

CHROMATIC FANTASY & FUGUE.....J. S. Bach
in D minor, BWV 903

SONATA in A^b Major, ...L. van Beethoven
Opus 26

Andante con Variazioni
Alelgro molto
Marcia Funèbre - Maestoso andante
Allegro

FANTASIA , Opus 49.....Frédéric Chopin

ÉTUDE DE SONORITÉ, ...François Morel
No.2

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8 pm, Tuesday
March 13, 1984

student of
Cindy Shuter

FLUTE RECITAL: MICHEL ROBERGE, flûte
et
Josée April & David Sandall, clavecins
Natalie Ledden & Takuhi Sedefci, pianos

SONATE no.XI en fa maj. G.F. Handel
pour flûte & basse continue

Larghetto / Allegro / Sciciliana / Allegro
Michel Roberge & Josée April, clavecin

CONCERTO en do maj., Op.7, no.3 J. M. Leclair
pour flûte, cordes & basse continue

Allegro / Adagio / Allegro assai
Michel Roberge & Josée April, clavecin

SONATINA, Op.128 E. Rubbra

Allegretto comodo / Adagio mesto /
Moderato scherznado: Variations on
'En la fuente del Rosel' of Juan Vasquez
Michel Roberge & David Sandall, clavecin

(pause)

SONATE en B^b maj. pour flûte & piano Beethoven

Allegro moderato / Polonaise : trio /
Largo / Allegretto molto con Variazioni
Michel Roberge & Natalie Ledden, piano

3 ROMANCES, Op.94 R. Schumann

Nicht schnell / Einfach, innig / Nicht schnell
Michel Roberge & Takuhi Sedefci, piano

CONCERTINO, Op.107 C. Chaminade
Michel Roberge & Takuhi Sedefci, piano

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6 pm, Wednesday
March 14, 1984

~~(special student of Elizabeth Dawson)~~

PIANO RECITAL : SUSAN HLASNY

TOCCATA in E minor — J. S. Bach

SONATA in A Major, D959 — Franz Schubert

Allegro
Andantino
Scherzo - Allegro vivace
Trio - un poco più lento
Rondo - Allegretto

SUITE, Op.14 — Bela Bartok

Allegretto
Scherzo
Allegro molto
Sostenuto

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, Wednesday
March 14, 1984

VOICE RECITAL :
Song Interpretation
Class of Jan Simons
& Janet Schmalfeldt

1. from A Song for the Lord Mayor's Table.....W. Walton
   1) The Lord Mayor's Table 2) Glide Gently 3) Rhyme
   MADELEINE PALMER, soprano - ANDREA CARR, piano

2. Alte Liebe, Op.72, No. 1.....Brahms
   Wie Melodien zieht es mir, Op.105, No.1....Brahms
   LUCIE ROY, mezzo-soprano - SUZ. FOURNIER, piano

3. Ba, Be, Bi, Bo, Bu.....Poulenc
   Les Anges musiciens.....Poulenc
   A Birthday.....Ned Rorem
   MICHÈLE GAGNE, soprano - ANNE-M. DENONCOURT, piano

4. Zwei Gesänge, Op.91:.....Brahms
   1) Gestillte Sehnsucht 2) Geistliches Wiegenlied
   MARTINE BREHMER, mezzo-soprano - NANCY WILSON, p.

5. Pantomime.....Debussy
   Clair de lune.....Deubssy
   ROSEMARY MELVILLE, soprano - LOUISE ALEPIN, piano

6. Chanson Triste.....Duparc
   La vie Antérieure.....Duparc
   Automne.....Fauré
   SUSAN EYTON-JONES, soprano - CHRIS. BURTON, piano

7. Why do they shut me out of heaven?.....Copland
   Sleep is supposed to be.....Copland
   Going to heaven!.....Copland
   ANNE-MARIE DONOVAN, mezzo-sop. - RAY KILBURN, piano

8. Airs chantés: .....Poulenc
   Champètre
   Grave
   Vif
   DOMINIQUE LABELLE, soprano
   MARGARET STUBINGTON, piano

RECITAL HALL

McGill University

6pm, Thrusday
March 15, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY RUTH NEUFELD

student of Esther Master

PRELUDE & FUGUE No.2 in A minor, Op.87 (1951) — D. Shostakovich

SONATA in E^b Major, Op.27, No.1 — L. van Beethoven

PICTURES AT AN EXHIBITION (1874) — M. Moussorgsky

Promendade
1. The Gnome
Promenade
2. The Old Castle
Promenade
3. The Tuileries
4. The Ox-Cart
Promenade
5. Ballet of The Chicks in Their Shells
6. Samuel Goldenberg & Schmuyle
Promenade
7. The Market Place in Limoges
8. The Catacombs
9. The Hut on Fowl's Legs
10. The Great Gate of Kiev

RECITAL HALL

McGill University

8 pm, Thursday
March 15, 1984

Faculty of Music
Strathcona Music Building

CELLO RECITAL BY

MARIE CLAUDE JOACHIM student of
Walter Joachim
& MICHAEL WOYTIUK, piano

THIRD CELLO SUITE in C Major J.S. Bach

Préluse
Allemande
Bourrée

CONCERTO in E minor Elgar

1st movement; Moderato
Scherzo

(pause)

SONATA in A Major Beethoven

Allegro, ma non tanto
Scherzo
Adagio cantabile
Allegro vivace

RECITAL HALL

McGill University

6pm, Friday
March 16, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY STUDENTS OF
LUBA ZUK:
NATALIE LEDDEN JULI Y.J. KIM
SONIA NAZARIAN TAKUHI SEDEFCI

PARTITA No.1, in B^{b} Major J. S. Bach

Praeludium / Allemande / Corrente /
Menuet I / Menuet II / Gigue

Natalie Ledden

SONATA in C Major, Op.2, No.3 L. van Beethoven

Allegro con brio

Sonai Nazarian

SONATA in C Major, Hob.:10 J. Haydn
Moderato / Menuet / Presto

PRELUDE in $G^{\#\#}$ Minor, Op.32, No.12 Rachmaninoff

ÉTUDE DE CONCERT, 'Un Sospiro' F. Liszt

Juli Young Joo Kim

ARMENIAN DANCE Babajanian

SONATA in C Major, Hob:48 Haydn
Andante con espressione
Rondo: Presto

Takuhi Sedefci

RECITAL HALL

McGill University

8 pm, Friday
March 16, 1984

Faculty of Music
Strathcona Music Building

GUITAR RECITAL by STUDENTS OF
Garry Antonio

My Lady Hunsdon's Puffe	J. Dowland
Opus 15, 1st movement	M. Giuliani
Choros No. 1	Villa-Lobos
Peter Mole	

La Rossignol (duet)	(anon.)
Peter Mole & Tricia Singleton	

Fantasie	J. Dowland
Julia Florida (Barcarola)	A. Barrios
Bagatelle No.2	W. Walton
Tricia Singleton	

If My Complaints	J. Dowland
Minuet	A. Diabelli
Fugue in A minor	J.S. Bach
Jeff Lipman	

Melancholy Galliard	J. Dowland
Bourrée	J.S. BAch
Fandanguillo	F.M. Torroba
Claire Mallin	

Gavotte	J.S. Bach
Alla Cubana	W. Walton
Danza Caracteristica	L. Brouwer
Marc Bélanger	

Prelude	J.S. Bach
Study No.3	Villa-Lobos
Fuga	L. Brouwer
John Ross McIver	

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4pm, Monday
March 19, 1984

students of:
Betty Doroschuk, Margaret Kalil, Winston Purdy, Jan Simons

VOICE RECITAL

PORGI AMOR — Mozart
HYMN — Dominick Argento
WALT WHITMAN — Charles Ives

Norma Bowen, soprano & Colette Forer, piano

THE DAISIES — Samuel Barber
LIEBESBOTSCHAFT — Schubert
DER NEUGIERIGE — Schubert

Yohan Cherrier, tenor & Laure Fink, piano

LES ROSES D'ISPAHAN — ~~Debussy~~ Fauré
TRISTESSE
LA FÉE AUX CHANSON

Dominique Primeau, soprano & Louise Corbeil, piano

L'AMERO SARO COSTANTE (Il Ré Pastore) — Mozart
EL TRA LA LA Y EL PUNTEADO — Granados
EL MAJO DISCRETO — Granados

Marie-Isabelle Lobato, soprano,
& Victoria Kasutto, piano

The next Monday voice recital, the last of the season, will be on April 2 at 4 pm in the Recital Hall.



McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
6pm, Monday
March 19, 1984

RECITAL BY TIM BOOTH
BASS TROMBONE
student of
Ted Griffith with PAUL KEENAN, PIANO

SUITE No.5 for cello — J. S. Bach

Courante
Sarabande

TETRA ERGON — Donald H. White

Andante piacevole
Allegro scherzando
Adagio tranquillo
Presto

(pause)

CAMEOS for bass trombone — Gordon Jacobs

1. V.I.P. : maestoso
2. Nostalgic singer : Andante cantabile
3. Nimble Dancer : Allegro Moderato
4. Phantom Procession Andantino Misterioso

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, Monday
March 19, 1984

ensembles coached
by
Tom Talamantes
present a:

CLARINET CHOIR & WIND QUINTET RECITAL

1. THE MARRIAGE OF FIGARO . . . .Mozart / Cailliet

2. CONCERTINO FOR CLARINET. . . .Tartini / Jacob

Grave
Allegro molto
Adagio
Allegro risoluto

CLARINET CHOIR

E^b, Elaine Mulhall — *Alain Trottier*
B^b, Yves Adam — *Lisa Collier*
Michel Pilote — *Alto, Linda Lee*
Reno Bélanger — *Bass, Colleen Flanagan*
Catherine Scott-Taggart — *Contra,*
Anna Cantafio — *Lorraine Pitre*

(pause)

1. TROIS PIÈCES BRÈVES. . . . . .Jacques Ibert

Allegro
Andante
Allegro scherzando

2. PARTITA . . . . . Irving Fine

i. Introduction & Theme
ii. Variation
iii. Interlude
iv. Gigue
v. Coda

WOODWIND QUINTET

Terry Christopherson, flute — *Claire Boisvert, oboe*
Mark Simons, clarinet — *Nil Surti, bassoon*
Richard Chenier, french horn

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4pm, Tuesday
March 20, 1984

ensemble class
of Charles Reiner

CHAMBER MUSIC RECITAL BY

DANIEL YAKYMYSHYN, VIOLIN
DANIEL MARANGER, PIANO
FRANCOIS MALO, CELLO

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1. SONATA No.1 in G Major, Op.178 for violin & piano — Johannes Brahms

   1st movement: Vivace ma non troppo

2. SONATA in A Major for cello & piano, G.4 — Luigi Boccherini

   I. Adagio
   II. Allegro

3. PIANO TRIO in D minor, Op.49 — Felix Mendelssohn

   I. Molto allegro agitato

(pause)

4. VIOLIN & PIANO SONATA No.5, "Spring", Op.24 — L. van Beethoven

   I. Allegro
   ii. Adagio molto espressivo
   iii. Scherzo - Allegro molto
   iv. Rondo - Allegro ma non troppo

5. MALAGUEÑA, Op.21 for violin & piano — Pablo de Sarasate

RECITAL HALL

McGill University

6pm, Tuesday
March 20, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL by students of Luba Zuk

JACQUES EMMANUEL BELIZAIRE SONIA NAZARIAN
THOMAS DAVIDSON NATALIE LEDDEN

BALLADE in D minor, Op.10, No.1 Brahms

ALLEGRO BARBARO Bartok

Jacques Emmanuel Bélizaire

FASCHINGSCHWANK AUS WIEN Schumann
Allegro

Sonia Nazarian

PRELUDES, Op.38 Kabalevsky

No.6 Allegro molto
No.8 Andante non troppo, Semplice e cantando
No.24 Allegro feroce
No.20 Andante semplice
No.16 Allegro tenebroso

Natalie Ledden

SONATA No.7 in B^{b} Major Prokofieff

Allegro inquieto
Andante caloroso
Precipitato

Thomas Davidson

8 pm, Tuesday, March 20, 1984

1. CHORUS from NABUCCO . . . . . .G. Verdi
VOCAL ENSEMBLE CLASS

2. OCTET: ZIGEUNERLIEDER . . . . . J. Brahms
soloist: Chung-Pai Kan Octet: C. Corman, M-I Lobato, R.Ortiz, M.Nelson, S.Broom, C-F Kan, N.Miller, M.Harvey.

3. DUET: "Sancta Mater" (STabat Mater)
R. Ortiz, M. Nelson G. Pergolesi

4. DUET: (Il Trovatore). . . . . .G. Verdi
S. Broom, N. Miller

5. DUET: "Sull Aria".(. . . . . Mozart
(Le Nozze di Figaro)
M.-I. Lobato, M. Nelson

6. QUARTET: "Lebenslust" . . . . . F. Schubert
E. House, M. Nelson.
V. Hadjinicolaou M. Harvey

7. DUET: "Lo Conosco A Quegli . . . Pergolesi
occhietti" (La Serva Padrona)
R. Ortiz, M. Harvey

8. QUARTET: from Fidelio . . . . . Beethoven
C. Corman M. Nelson
Kan, Chung-Pai J. Sommer

9. DUET: "Lacì Darem La Mano". . . W. A. Mozart
(Deon Giovanni)
M.-I. Lobato, M. Harvey

VOCAL ENSEMBLE CLASS IN CONCERT
Margaret Kalil, director,
assisted at the piano by
ANNE-MARIE DENONCOURT

10. TRIO: of the 3 spirits. . . . . W. A. Mozart
(Magic Flute)
M.-I. Lobato, M. Nelson, S. Brown

11. DUET: from Il Seraglio . . . . W. A. Mozart
F. House, J. Schmer

12. QUARTET: "Der Tanz". . . . . F. Schubert
(sung as OCTET)
M.-I. Lobato, R. Ortiz; M. Nelson,
S. Brown, N. Miller, V. Hadjinicolaou,
M. Harvey

i n t e r m i s s i o n

13. TRIO: "Sucepit Israel". . . . . J. S. Bach
(Magnificat)
M.-I. Lobato, C. Cormac, [illegible]

14. DUET: from Lakmé . . . . . G. Bizet
F. House, C. Cormac

15. DUET: "Et Misericordia". . . . . J. S. Bach
S. Brown, N. Miller

Recital Hall, Faculty of Music
Strathcona Music Building,
McGill University

DUET: "Between Two Cats" . . .G. Rossini
C. Corman, M. Nelson

DUET: Nocturne from ... . . . Donizetti
Don Pasquale
C. Corman, V. Hadjinicolaou

DUET: from Tales of Hoffman. . Offenbach
C. Corman, V. Hadjinicolaou

QUINTET: from Magic Flute . . . .W.A. Mozart
M.-I. Lobato, M. Nelson, S. Braun,
N. Miller, M. Harvey

DUET: "Sound the Trumpet". . . .H. Purcell
N. Miller, M. Harvey

DUET: Pappagena, Pappageno . . .W.A. Mozart
from Magic Flute
R. Ortiz, M. Harvey

DUET: "La Tosca en pantoufles . . . (anonymous)
F. Houde, M.-I. Lobato

DUET: from Porgy and Bess. . . G. Gershwin
C. Corman, J. Schmer

QUARTET: from Rigoletto . . . . .G. Verdi
F. Houde *M. Nelson*
J. Schmer *N. Miller*

THE END

RECITAL HALL

McGill University

4pm, Wednesday
March 21, 1984

Faculty of Music
Strathcona Music Building

FRENCH HORN & WIND QUINTET RECITAL

RICHARD CHENIER, horn,
student of Jean Gaudreault
with HÉLÈNE RIVEST, piano &
WOODWIND QUINTET, coached by Tom Talamantes

PART I: Richard Chenier, FRENCH HORN

SONATA for horn & piano (1939)...Bernhard Heiden

i. Moderato
ii. Minuetto
iii. Rondo

from
SONATA No.3 for horn & piano ('70)..Alec Wilder

i. Moderately fast

ELEGIE (1957).....Francis Poulenc

PART II: WOODWIND QUINTET

PARTITA.....Irving Fine

i. Introduction & Theme
ii. Variation iii. Interlude
iv. Gigue v. Coda

TROIS PIÈCES BRÈVES.....Jacques Ibert

i. Allegro
ii. Andante
iii. Assez lent; Allegro Scherzando

Terry Christophersen	*FLUTE*
Claire Boisvert	*OBOE*
Mark Simons	*CLARINET*
Nil Surti	*BASSOON*
Richard Chenier	*FRENCH HORN*

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

6pm, Wednesday
March 21, 1984

Clarinet student of
Emilio Iacurto &
Bassoon student of
Bruce Bower

RECITAL BY ANDRÉE BÉDARD, BASSOON with Anne-Marie Denoncourt, piano

SIMON COLE, CLARINET with Margaret Wada, piano

SONATINE for bassoon & piano.....Alexandre Tansman

Allegro
Aria
Scherzo

CLARINET CONCERTO No.2.....L. Spohr
in E^b Major, Op.57

Allegro
Adagio
Rondo (Alla Polacca)

(pause)

CONCERTO in B^b Major.....Wolfgang A. Mozart
for bassoon & piano

Allegro
Adagio
Rondo

DUET CONCERTINO.....Richard Strauss
for clarinet, bassoon & piano

Allegro Moderato - Andante
Rondo

Simon Cole, clarinet,
Andrée Bédard, bassoon,
Anne-Marie Denoncourt, piano

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, ~~Tues~~ Wed. day
March 20, 1984

students of
Abe Kestenberg

SAXOPHONE QUARTET & SOLOISTS with ROBERT JONES, piano

Saxophone Quartet:
PRELUDE . . . . . J. S. Bach

Linda Crossfield, soprano *Martin Smit, tenor*
Rhondalynn Key, alto sax. *Danielle Leduc, bar.*

SONATINE SPORTIVE. . . . . .A. Tcherepnine

1. Lutte 2. Mi-Temps 3. Course

Martin Smith, alto sax & Robert Jones, piano

CONCERTINO . . . . . .E. Bozza

I. Andantino II. Fantasque et Léger

Danielle Leduc, alto sax & Robert Jones, piano

Saxophone Quartet:
PRELUDE & POLKA . . . . . Antonin Dvorak

(pause)

A STUDY IN CONTRASTS . . . . . .Sammy Nestico
1. The Demure 2. The Delightful

SONATA No.3. . . . . G. F. Handel

Adagio / Allegro / Largo / Allegro

Rhondalynn Key, alto sax & Robert Jones, piano

CONCERTO: 2nd mvt.: Sarabande . . P. M. Dubois
SONATE: 1st mvt.: Allegro Vivo

Linda Crossfield, alto sax & R. Jones, piano

THE GOLDRUSH SUITE . . . . . .Jack W. Marshall
1. Sweet Betsy From Pike 2. The Days of '49
3. California Stage Coach 4. Used-up Man
5. What was your name in the States?
7. Joe Bowers and California Bank Robbers

Saxophone Quartet

RECITAL HALL



McGill University

Faculty of Music
Strathcona Music Building

6pm, Thursday
March 22, 1984

piano students
of Esther Master

PIANO RECITAL BY

DESMOND BUHAGAR & LOUISE ALEPIN

VARIATIONS, "Ah Vous dirai-je, Maman" — W. A. Mozart

PRELUDE & FUGUE, B♭ Major, Bk.1 — J. S. Bach

SUITE POUR LE PIANO: Prélude — C. Debussy

DESMOND BUHAGAR

PARTITA 1, B♭ Major — J. S. Bach

Prelude / Allemande / Sarabande / Gigue

SONATA, Op. 81, in E♭ Major "Les Adieux" — Beethoven

1st mvmt: Adagio - Allegro

SUITE, Op.14 — B. Bartok

Allegretto / Scherzo / Sostenuto

ÉTUDES-TABLEUX, Op.33 — S. Rachmaninoff

Allegro non troppo / Allegro /
Allegro con Fuosco

SCHERZO, Op.31 in B♭ minor — F. Chopin

LOUISE ALEPIN

RECITAL HALL

8pm, Thursday
March 22, 1984

McGill University

Faculty of Music
Strathcona Music Building

FLUTE RECITAL BY:

DOMINIQUE GIBBENS,
student of Tim Hutchins
with
MICHAEL WOYTIUK, piano

BETH HASLETT,
student of Carolyn Christie
with
PAUL KEENAN, piano

JOUERS DE FLÛTE.....Albert Roussel

1. Pan 2. Tityne
3. Krishna 4. Mr. de la Péjaudie

Beth Haslett, flute & Paul Keenan, piano

CANZONE.....Samuel Barber

Dominique Gibbens, flute & Michael Woytiuk, piano

SONATA "Undine".....Carl Reinecke

i. Allegro ii. Intermezzo
iii. Andante tranquillo iv. Finale

Beth Haslett, flute & Paul Keenan, piano

(pause)

FANTAISIE No.2.....G. P. Telemann

BALLADE.....Frank Martin

Dominique Gibbens, flute & Michael Woytiuk, piano

FANTAISIE.....les frères
F. et Ch. Doppler

Dominique Gibbens & Beth Haslett
flutes &
Paul St. Laurent, piano

RECITAL HALL

McGill University

8pm Friday
March 23, 1984

Faculty of Music
Strathcona Music Building

VIOLIN RECITAL by SOPHIE DUGAS,
(student of Thomas Williams)
with ANDREA CARR, piano
(student of Charles Reiner)

SONATA No.1 in G minor — J. S. Bach

Adagio
Fuga : Allegro

CONCERTO No.4 in D Major, K,218 — W.A. Mozart

Allegro
Andante cantabile
Rondeau : Andante grazioso

(pause)

SONATA No.3 in D minor — J. Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

RECITAL HALL

McGill University

6 pm, Monday
March 26, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL by students of Luba Zuk

ANGELIKI STAVRIDI LINDA DUMAS
TAKUHI SEDEFCI JULI YOUNG-JO KIM THOMAS DAVIDSON

PARTITA in B♭ Major — J. S. Bach

Praeludium / Allemande / Corrente
Menuet I / Menuet II / Gigue

Angeliki Stavridi

RHAPSODY in B minor, Op.79, No.1 — J. Brahms

PAGODES, from "Estampes" — C. Debussy

Linda Dumas

CONCERTO IN THE ITALIAN STYLE — J. S. Bach

Allegro animato
Andante molto espressivo
Presto giojoso

Takuhi Sedefci

SCHERZO in B♭ Minor — F. Chopin

Juli Young-Jo Kim

BALLADE No.1 in G minor — F. Chopin

ETUDE in A minor, Op.25, No.11

Thomas Davidson

RECITAL HALL

McGill University

8pm, Monday
March 26, 1984

Faculty of Music
Strathcona Music Building

VIOLA AND CHAMBER MUSIC RECITAL

BRIAN BACON, VIOLA (student of Stephen Kondaks)
assisted by

MICHAEL WOYTIUK, piano ALISON ELDREDGE, violin
& MICHAEL DUSCHENES, violoncello

CONCERTO for Viola in G Major — Telemann

Largo
Allegro
Andante
Presto

Brian Bacon, viola & Michael Woytiuk, piano

SUITE for solo violoncello, No.1 — J. S. Bach
No. 1 in G Major

Prelude / Allemande / Courante /
Sarabande / Menuet I & II / Gigue

Brian Bacon, viola

DUO for violin & viola — Mozart
in G Major, K.425

Allegro / Adagio / Rondo

Brian Bacon, viola & Alison Eldredge, violin

(pause)

DIVERTIMENTO for violin, — Mozart
viola & 'cello in $E^{\flat}$ Maj., K563

Allegro / Adagio / Menuet & Trio /
Andante / Menuet & Trio I & II

Brian Bacon, Alison Eldredge, & Michael Duschenes

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Tuesday, 3 pm
March 27, 1984

annual meeting
WOMEN ASSOCIATES
OF McGILL

CHAMBER MUSIC RECITAL by the
McGILL COLLEGIUM MUSICUM & GUESTS
directed by Mary Cyr

CAPTAINE HUME'S PAVEN — Tobias Hume

RECERCADA 3 sopra "Doulce mémoire" — Diego Ortiz

Luc Létourneau, viola da gamba
David Sandall, harpsichord

TRIO SONATA in A minor — Johann P. Krieger

Largo / Adagio / Vivace / Presto / Ciacona / Allegro

Karen Langille, baroque violin
Sylvie Renaud, baroque viola
David Sandall, harpsichord

SONATA in G for viola da gamba & harpsichord (BWV 1027) — J. S. Bach

Adagio / Allegro ma non tanto /
Andante / Allegro moderato

Isabelle Marchand, viola da gamba
Josée April, harpsichord

TWO SONGS
for soprano, violin & continuo — British traditional, arranged by Haydn

"How long and dreary is the night"

"The white cockade"

Michèle Gagné, soprano
Karen Langille, baroque violin
Mary Cyr, baroque cello
Sandra Mangsen, harpsichord

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Tuesday, 3 pm
March 27, 1984

annual meeting
WOMEN ASSOCIATES
OF McGILL

CHAMBER MUSIC RECITAL by the
McGILL COLLEGIUM MUSICUM & GUESTS
directed by Mary Cyr

CAPTAINE HUME'S PAVEN — Tobias Hume

RECERCADA 3 sopra "Doulce mémoire" — Diego Ortiz

Luc Létourneau, viola da gamba
David Sandall, harpsichord

TRIO SONATA in A minor — Johann P. Krieger

Largo / Adagio / Vivace / Presto / Ciacona / Allegro

Karen Langille, baroque violin
Sylvie Renaud, baroque viola
David Sandall, harpsichord

SONATA in G for viola da gamba & harpsichord (BWV 1027) — J. S. Bach

Adagio / Allegro ma non tanto / Andante / Allegro moderato

Isabelle Marchand, viola da gamba
Josée April, harpsichord

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RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

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SONATA in G for viola da gamba & harpsichord (BWV 1027) — J. S. Bach

Adagio / Allegro ma non tanto /
Andante / Allegro moderato

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TWO SONGS
for soprano, violin & continuo — British traditional, arranged by Haydn

"How long and dreary is the night"

"The white cockade"

Michèle Gagné, soprano
Karen Langille, baroque violin
Mary Cyr, baroque cello
Sandra Mangsen, harpsichord

HOW LONG AND DREARY IS THE NIGHT

How lang and dreary is the night,
When I am frae my dearie!
I sleepless lye frae e'en to morn,
Tho' I were ne'er so weary.

When I think on the happy days,
I spent wi'you, my dearie!
And now what lands between us lie,
How can I be but eerie! [1]

How slow ye move, ye heavy hours,
As ye were wae[2] and weary!
It was na sae[3] ye glinted by,
When I was wi'my dearie.

Robert Burns

THE WHITE COCKADE

My love was born in Aberdeen,
The bonniest lad that e'er was seen.
But now he makes our hearts fu'sad,
He takes the field wi'his White Cockade.[1]

O, he's a ranting, roving lad,
He is a brisk and a bonny lad,
Betide what may, I will be wed,
And follow the boy wi'the White Cockade.

I'll sell my rock,[2] my reel,[3] my tow,[4]
My gude grey mare and hawkit[5] cow:
To buy mysell a tartan plaid,
To follow the boy wi'the White Cockade.

O, he's a ranting roving lad,
He is a brisk and a bonny lad,
Betide what may, I will be wed,
And follow the boy wi'the White Cockade.

RECITAL HALL

McGill University

Tuesday, 6 pm
March 27, 1984

Faculty of Music
Strathcona Music Building

VIOLIN RECITAL:

student of
Mauricio Fuks

by BRIGITTE ROLLAND

with CLAUDE WEBSTER, piano

PARTITA No.3 . . . . . J. S. Bach
(1685-1750)

Preludio
Louré
Gavotte en Rondeau

CHACONNE . . . . . Tommaso Vitali
(1665- ?)

SONATE, Op.12, Nr.7 . . . . . Beethoven
pour piano & violon

1. Allegro con brio
2. Tema con variazioni:
   Andante con moto - Var.I - Var.II -
   Var.III Minor - Var.IV Maggiore
3. Rondo : Allegro

CONCERTO No.3, Op.61 . . . . . Camille Saint-Saëns
First movement

Allegro non troppo

McGill University
Faculty of Music

RECITAL HALL

Tuesday 27 March 1984
8:00 pm

V I O L I N R E C I T A L Class of Mauricio Fuks

"SPRING" from "The Seasons" — Vivaldi
Allegro - Largo - Allegro

Karen Langille, violin; Daniel Maranger, piano

SONATA No.4 in A minor — Beethoven
Presto - Andante scherzoso - Allegro molto

Teresa Calcafuoco, violin; Viktorya Kasuto, piano

PARTITA No.3 in E major — J.S.Bach
Preludio - Loure - Gavotte & Rondeau

Brigitte Rolland, violin solo

* i n t e r m i s s i o n *

SONATA Op.115 — Prokofiev
Moderato - Theme & variations - Con brio

Sophie Rivard, violin solo

TRIO Op.9 No.3 — Beethoven
Adagio con espressione - Scherzo

Carolyn Klause, violin; Frances Unsworth, viola; Benoit Hurtubise, cello

VIOLIN CONCERTO No.4 in D major, K.218 — Mozart
1st movement: Allegro

Carolyn Klause, violin;

POEME Op.25 — Chausson

CONCERTO No.2 in D minor — Wieniawski
1st movement

Michelle Seto, violin; Viktorya Kasuto, piano

Groupe Electro-acoustique de Concordia (GEC)

McGill University

1984 - iii - 28

20 h

Faculty of Music

Recital Hall

555 Sherbrooke St. W. Montréal



Concordia Electro-acoustic

PROGRAMME

Part the First

Circle with Lines — Keven Austin, Jill Bedoukian, Shawn Bell, Daniel Feist, Dave Lindsay, James Tallon, John Wells

-for synthesizers and strings

performed by
violin: Jill Bedoukian viola: Shawn Bell
bass: Kevin Austin synthesizers: Dave Lindsay, John Wells- James Tallon

Eight Step Minuet — Daniel Feist

-for four channel tape

Rodaside Litter — James Tallon

-for tape and processing with slides

performed by: John Wells, Dave Lindsay, Shawn Bell, Jill Bedoukian
mix: Kevin Austin slides: James Tallon

Free Running Clocks (I) — Kevin Austin

-for four channel tape

Twelve Windows — John Wells

-for four channel tape and synthesizers

performed by: John Wells, Dave Lindsay, James Tallon - synthesizers

- A short break - the pause that refreshes

Part the Second

Moments I* — Shawn Bell, Kevin Austin

-for guitar, four channel tape and double bass

guitar : Shawn Bell bass : Kevin Austin

± 2" (Plus or Minus Two Seconds) — Dave Lindsay

-for four channel tape and synthesizers

performed by John Wells, James Tallon, Dave Lindsay

Florida Sweet — Jill Bedoukian
Kevin Austin

- for tape alone

Here endeth the concert -

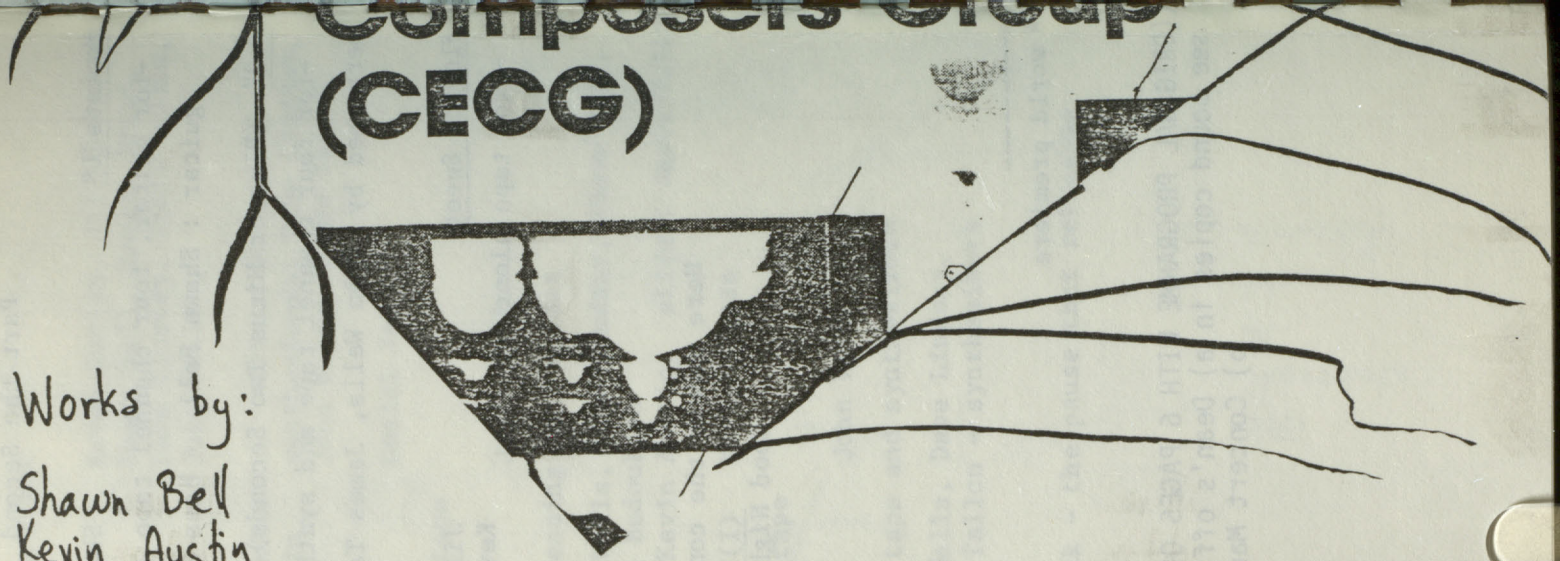
Good Night

---

* world premiere

((ORIGINAL PROGRAMME WITH 6 PAGES OF NOTES:
see bound copies in a) Dean's office
b) Concert Manager's office) 6.84))

Composers Group (CECG)



Works by:

Shawn Bell
Kevin Austin
Daniel Feist
Dave Lindsay

James Tallon
John Wells
Jill Bedoukian

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8pm, Thursday
March 29, 1984

(trios coached by
Cindy Shuter)

MUSIC FOR PIANO & TRIO

SANDRA BARTFAI, Piano (student of Esther Master)
with
JILL ROTHBERG, flute & NATALIE GAUTHIER, violin

SONATA No.1 in G minor, Op.14 — C. Stamitz

i. moderato
ii. andante moderato
iii. Rondo, Moderato

Jill Rothberg, flute; Natalie Gauthier, violin
Sandra Bartfai, piano

SONATA No.30 in A^b Major, Op.110 — L. van Beethoven

i. Moderato cantabile, molto espressivo
ii. Allegro molto
iii. Adagio, ma non troppo
iv. Fuga, Allegro ma non troppo

Sandra Bartfai, piano

(pause)

ETUDE TABLEAU, Op.39, No.2 — Rachmaninoff

Sandra Bartfai, piano

DEUX INTERLUDES — Jacques Ibert

i. Andante espressivo
ii. Allegro vivo

Jill Rothberg, flute; Natalie Gauthier, violin
Sandra Bartfai, piano



McGill University

Faculty of Music
Strathcona Music Building

Room C310

8 pm, Thursday
March 29, 1984

piano ensemble class
of
Elizabeth Dawson

PIANO ENSEMBLE RECITAL

with Louise Caya, Jacques Giroux, Sylvie A. Carrière, Sylvie R. Carrière, Julia Budd & Ling Sun

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SONATA in D Major, K.448 — Mozart

Allegro con spirito

ANDANTE, ESPANOLA, BALAIKA, NAPOLITANA — Stravinsky

for duet

Louise CAYA & Jacques GIROUX

ICH RUF' ZU DIR — Bach

SONATA No.2 in B^b (Allegro di molti) — Clementi

LE JARDIN FEERIQUE — Ravel

for duet *Julia BUDD & Sylvie R. CARRIÈRE*

CONCERTO in E^b, K.365 — Mozart

Allegro / Andante / Allegro

Sylvie A. CARRIERE & LING Sun

SONATA in one movement for two pianos & eight hands — Smetana

Sylvie A. CARRIERE, LING Sun,
Jacques GIROUX, Louise CAYA

RECITAL HALL

McGill University

Friday, 8 pm
March 30, 1984

Faculty of Music
Strathcona Music Building

CELLO RECITAL:

LYSSA FERGUS, student of Walter Joachim,
assisted by
MICHAEL WOYTIUK, piano

SUITE No.3 in C Major . . . . . J. S. Bach
for solo cello

Prelude
Allemande
Courante
Sarabande
Bourée
Gigue

SONATA for cello & piano....François Francoeur

Adagio cantabile
Allegro vivo
Tempo di gavotta
Largo cantabile
Gigue : Allegro vivace

(pause)

CONCERTO in A minor, ... Robert Schumann
Op. 129

Nicht zu schnell
Langsam
Sehr lebhaft

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

4pm, Monday
April 2, 1984

recital by students of Kathleen Anderson, Jo-Anne Bentley, Betty Doroschuk

V O I C E R E C I T A L

1. Un moto di goia (Le Nozze di Figaro) Mozart
ALLELUIA (Exultate Jubilate) Mozart
Arpi Meguerditchian & Adrian Mitchell, piano

La Repata Veneziana Rossini
Arpi Meguerditchian, soprano, Adrian Mitchell, piano
Roxanne Martel, mezzo-soprano,

2. Voi che sapete (Le Nozze di Figaro) Mozart
Quelle aventure (La courte paille) Poulenc
Dominique Gagné, soprano
Judith de Repentigny, piano

3. L'empio, sleale, indegno (Jul.Ceasar) Handel
Il Lacerato Spirito (Simon Boccanegra) Verdi
Jeffrey Carl, bass-baritone; Paul Keenan, piano

4. Die Lotosblume Schumann
Batti, Batti (Don Giovanni) Mozart
Diaphenia D. Argento
Linda Ibberson, soprano; Erica Phare, piano

5. So anch'io la virtù magica (Don Pasquale) Donizetti
Le Secret (Fauré) Fauré
Dawn Sadoway, soprano; Steven Lecky, piano

6. Folk Songs -

I. Flow Gently, Sweet Afton arr. Marg. Stubington
Roxanne Martel & Margaret Stubington, piano

II. J'ai cueilli la belle rose arr. Michel Lachance
Pierre Ladouceur & Margaret Stubington

III. She's Like the Swallow arr. Owen Duggan
Susan Eyton-Jones & Paul Keenan, piano

RECITAL HALL

6 pm, Monday
April 2, 1984

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL by ANDREA CARR,

(student of Charles Reiner)

assisted by: SOPHIE DUGAS, VIOLIN

SONATA No.31 in A^b Major (Hob. XVI/46) — Franz Joseph Haydn

Allegro moderato
Adagio
Finale Presto

SONATA No.2 for piano, Op. 64 (1943) — Dmitri Shostakovich

Allegretto
Largo
Moderato

(pause)

SONATA No.3 for violin & piano, Op. 108 — Johannes Brahms

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

RECITAL HALL

8pm, Monday
April 2, 1984

McGill University

Faculty of Music
Strathcona Music Building

RECITAL BY TWO GUITARISTS

SANDRA COCHRANE (students of Peter McCutcheon)

THÈME ET VARIATIONS, sur "Malbrough" — Fernando Sor

CASTLES OF SPAIN/Castillos de España — F. Moreno Torroba
- -Alba de Tormes
- -Siguenza
- -Manzanares del Real

SUITE No.8 in A Major — Sylvius Leopold Weiss
- Allemande
- Courante
- Sarabanda
- Ciacona

LE TOMBEAU DE DEBUSSY — Manuel de Falla

PRELUDE No.4 — Heitor Villa-Lobos

PATTY DOHERTY

RICERCARE — F. da Milano

CAPRICE in E Major — S. L. Weiss

LA CATEDRALE — Agustin Barrios
- Preludio
- Andante religioso
- Allegro solemne

FANTASY, Op.10 in F Major — Fernando Sor

ZAMBRA GRANADINA — Isaac Albeniz

-RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

6pm, Tuesday
April 3, 1984

(Ms. Lasalle is a student of Jean Gaudreault)

C H A M B E R T R I O

NADINE LASALLE, french horn
SOPHIE DUGAS, violin
GENEVIEVE GODBOUT, piano

TRIO, Op.44 — Lennox Berkeley

- Allegro

TRIO in E^b Major, Op.40 — Johannes Brahms

- Andante
- Scherzo
- Adagio mesto
- Finale: Allegro con brio

RECITAL HALL

McGill University

4pm, Wednesday
Arpil 4, 1984

Faculty of Music
Strathcona Music Building

PIANO & VIOLIN RECITAL

LA VALLEE DES CLOCHES	Ravel
6 KLEINE KLAVIERSTÜCKE, Op.19	Schönberg
ETUDE, Op.25, No.2	Chopin

Camille Gionet,
piano student of Karl Steiner

SONATA, Op.12, No.1, In D Major	Beethoven
i. Allegro con brio	
6 ROUMANIAN DANCES	Bartok

John Bailey,
violin student of Eva Lupas,
with Manon Legros, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

Wednesday, 5pm
April 4, 1984

cello student
of Walter Joachim

CELLO RECITAL by Robert Bardston

with Peter Jancewicz, piano

SONATA (1963) — Otto Joachim

Allegro Moderato
Lento
Largo
Allegro, scherzando

SONATA in D Major, Op.102,No.2 — Ludwig van Beethoven

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

(pause I)

SONATA in E Minor, Op.38 — Johannes Brahms

ELEGIE — Gabriel Fauré

(pause II)

SONATA No.2 in D Major — J. S. Bach

Adagio
Allegro
Andante
Allegro

SONATA — Claude Debussy

Prologue
Serenade et Finale

PEZZO CAPRICCIOSO, Op.62 — Peter Tchaikowsky

RECITAL HALL

McGill University

8pm, Wednesday
April 4, 1984

Faculty of Music
Strathcona Music Building

WOODWIND RECITAL by

JANA WYBER, OBOE student of Margaret Morse-Zirbel
& LYNN BROWN, BASSOON student of Richard Hoenich
assisted by
DANIELLE BOUCHER and MARILYN STUDENTSKY, PIANISTS

SONATA in F minor for bassoon — Georg Philip Telemann
Andante Cantabile / Allegro / Andante / Vivace — 1681-1767
Lynn Brown, bassoon & Danielle Boucher, piano

CONCERTO in C Major for oboe, K.314 — W. A. Mozart
Allegro aperto / Adagio non troppo / Rondo Allegretto — 1756-91
Jana Wyber, oboe & Danielle Boucher, piano

(pause)

*RHAPSODY for solo bassoon (1958) — Willson Osborne
Lynn Brown, bassoon

TRIO piano piano, haûtbois et basson (1926) — Francis Poulenc (1899-1963)
Presto / Andante / Rondo

Jana Wyber, oboe, Lynn Brown, bassoon
Marilyn Studentsky, piano

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* *Rhapsody (English):*
A cappricio, a fragmentary piece: a wild, unconnected composition.

RECITAL HALL

11 am, Thursday
April 5, 1984

McGill University

Faculty of Music
Strathcona Music Building

VIOLIN RECITAL by students of Eva Lupas:

LEE McARTHUR & LEORA ZIMMER

assisted by Sylvana Talarico & Daphne Bye, piano

SONATA in A minor J. S. Bach
(1st movement)

SONATA in E minor, K.304 W. A. Mozart
(4 movements)

Lee McArthur, violin & Sylvana Talarico, piano

SONATA in E minor Veracini

Largo
Allegro con fuoco
Menuet & Gavotte
Giga

CONCERTO No.22, in A minor Viotti

1st movement: Moderato

Leora Zimmer, violin & Daphne Bye, piano

RECITAL HALL

McGill University

1pm, Thursday
April 5, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL by STUDENTS OF Esther Master

PRELUDE & FUGUE No.21 in B^b Major — Bach

SONATA in A Major, Op.120 — Schubert
Allegro Moderato
Andante
Allegro

ALLEGRO APPASSIONATO, Op.70 — St-Saëns

SUITE Op.14 — Bartok
Allegro Molto

Lisette Canton

CHROMATIC FANTAISIE & FUGUE — Bach

PHANTASIESTUCKE — Schumann
No. 1
No. 2
No. 3
No. 5

SONATA (1926) — Bartok
(1st movement)

Zina Idlin

RECITAL HALL

6 pm, Thursday
April 5, 1984

McGill University

Faculty of Music
Strathcona Music Building

C E L L O R E C I T A L by

LOUIS DALLAIRE, student of Walter Joachim

with
MARIE GOYETTE, piano

VARIATIONS, Op.66 — Beethoven

PRELUDE, from Suite No. 3 — J. S. Bach

CHANT DU MINESTREL — Glazounov

(pause)

CELLO CONCERTO in B minor — Dvorak

i. Allegro
ii. Adagio ma non troppo

DANSE DES ELFES — Popper

RECITAL HALL

McGill University

8pm, Friday
April 6, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY CHRISTOPHER BURTON

student of
Charles Reiner

PRELUDE & FUGUE in B Major, W.T.K.II, No.23 — J. S. Bach

SONATA in B^{b} Major, K.333 — W. A. Mozart

Allegro
Andante Cantabile
Allegretto Grazioso

(pause)

VARIATIONS SERIEUSES — F. Mendelssohn

LE TOMBEAU DE COUPERIN — Maurice Ravel

Prélude
Forlaine
Fugue
Rigaudon
Menuet
Toccata

This recital will be repeated in Pollack Concert Hall on May 10, 1984, 8 pm.

RECITAL HALL

8 pm, Friday
April 6, 1984

McGill University

Faculty of Music
Strathcona Music Building

P I A N O R E C I T A L b y

MEIJANE QUONG,

student of Dorothy Morton

PRELUDE & FUGUE in F Minor — J. S. Bach
Book I, BWV 857

SONATA in B Minor, Op. 58 — Frederic Chopin
i. Allegro maestoso
ii. Scherzo molto vivace
iii. Largo
iv. Finale: Presto, non tanto

(pause)

IMAGES, Bk. II — Claude Debussy
- Cloches à travers les feuilles
- Et la lune descend sur le temple qui fut
- Poissons d'or

SONATA No.2 (1979) — Violet Archer
i. Andante moderato, amabile capricioso
ii. Largo a piacere, meditando e con rubato
iii. Andante ma energico

This programme will be repeated in Pollack Concert Hall on May 11.

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

4pm, Tuesday,
April 10, 1984

MUSIC FOR FLUTE & FRENCH HORN

VINCENT OUIMET, horn student of Jean Gaudreault

LOUISE BOUCHARD, flute student of Tim Hutchins

with pianists JEAN SUTHERLAND & HÉLÈNE RIVEST

FLUTE SONATA, Op.94 in D Major ... Prokofiev
- moderato
- allegretto scherzando
- andante
- allegro con brio

Louise Bouchard, flute, & Jean Sutherland, piano

SUITE CHAMPÊTRE pour flute & cor .. M. Boucard

I. Frondaisons
IV. Ebats folâtres

Louise Bouchard, flute & Vincent Ouimet, horn

SONATA for horn & piano, Op.17 .....Beethoven
i. Allegro moderato

ÉLEGIE for horn & piano (1957)..... Poulenc

Vincent Ouimet, horn & Hélène Rivest, piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

6pm, Tuesday
April 10, 1984

GUITAR RECITAL by students of Garry Antonio

LADY LAITON'S ALMAINE	John Dowland
FORTUNE	
ANDANTE	J. S. Bach
PRELUDE	
SONATA L.352	Domènico Scarlatti
SONATA L.483	
EL MESTRE	Miguel Llobet
ESTUDIO No.5	Abel Carlevaro
FUSA No.1	Leo Brouwer

Ross MacIvor, guitar

IF MY COMPLAINTS	John Dowland
FUGUE in A Major	J. S. Bach
MENUETTE	A. Diabelli
RUMORES DE LA CALETA	I. Albeniz
ETUDE No.6	H. Villa-Lobos
DANCE OF THE MENHIR	G. Lipman
DANZA CHARACTERISTICA	L. Brouwer

Geof Lipman, guitar

RECITAL HALL

8pm, Monday
April 10, 1984

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL BY
SUZANNE FOURNIER,
student of Elizabeth Dawson

TOCCATA in D minor, BWV 913 ..... J. S. Bach

Introduzione
Fuga
Adagiosissimo
Fuga

VARIATIONS SERIEUSES, Op.54 ..... F. Mendelssohn

SONATA No.3, Op.46 ..... Kabalevsky

Allegro con moto
Andante cantabile
Allegro giocoso

RECITAL HALL

Tuesday, 8 pm
April 10, 1984

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL:

NATALIE LEDDEN

(student of Luba Zuk)

PARTITA No.1, in B^b Major — J.S. Bach

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Gigue

ANDANTE CON VARIAZIONI, in F minor — J. Haydn

(pause)

BALLADE No. 3, in A^b Major, Op.47 — F. Chopin

PRELUDES, Op.38 — D. Kabalevsky

No. 6 Allegro moltó
No. 8 Andante non troppo; semplice e cantabile
No. 24 Allegro feroce
No. 20 Andante semplice
No. 16 Allegro tenebroso

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

9 pm, Tuesday
April 10, 1984

P I A N O R E C I T A L

by JULI YOUNG-JOO KIM

(student of Luba Zuk)

Deux Études de Sonorité	F. Morel
Prelude in $G^{\#}$ minor, Op.32 No.12	S. Rachmaninoff
32 Variations in C minor	L. van Beethoven

(pause)

Sonata in C Major, Hob. 10	J. Haydn
Moderato Menuet and Trio Presto	
Étude de Concert, "Un Sospiro"	F. Liszt
Scherzo in B^{b} minor, Op.31	F. Chopin

RECITAL HALL

McGill University

8pm, Wednesday
April 11, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL by

RAFFI TOUMAYAN, student of Elizabeth Dawson

SONATA No.27 in E minor, Op.90 — Beethoven

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

Nicht zu geschwind un sehr singbar vorzutragen

ETUDE No.12 in C minor, Op.25 — Chopin

PRELUDE in C# minor, Op.45 — Chopin

NOCTURNE in C minor, Op.48 — Chopin

PRELUDES, Op.38 — Kabalevsky

No.9 in E Major

No.8 in F# Major

No.16 in B^{b} Major

ESTAMPES — Debussy

Pagodes

Soirée dans Grenade

Jardins sous la pluie

HUNGARIAN RHAPSODY No.6 — Liszt

McGill University

Faculty of Music

Room C ~~209~~ 310
Strathcona Music
Building

8 pm, Wednesday
April 11, 1984

PIANO RECITAL BY STUDENTS OF LUBA ZUK

Linda Dumas, Sevasti Stavridi, J.E. Bélizaire

PRELUDE AND FUGUE in A^{b} Major (W.T.C., Vol.II) — J.S. Bach

SONATA in C minor, Op.10, No.1 — L. van Beethoven
Allegro molto e con brio

Linda Dumas

TOCCATA in E minor — J. S. Bach

SONATA in C minor, Op.13 — L. van Beethoven
Grave - Allegro con brio
Andante sostenuto

Jacques Emmanuel Bélizaire

AUFSCHWUNG (*from* The Fantasy Pieces, Op.12) — R. Schumann

PRELUDE in G minor, Op.23, No.5 — S. Rachmaninoff

LA CATHEDRALE ENGLOUTIE — C. Debussy

ETUDE in C minor, Op.25, No.12 — F. Chopin

Sevasti Stavridi

PAGODES (*from* Estampes) — C. Debussy

RHAPSODY in B minor, Op.79, No.1 — J. Brahms

Linda Dumas

BALLADE in D minor, Op.10, No.1 — J. Brahms

ALLEGRO BARBARO — B. Bartok

Jacques Emmanuel Bélizaire

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Room C310

8 pm, Thursday
April 12, 1984

P I A N O R E C I T A L

SONIA NAZARIAN,
student of Luba Zuk

PARTITA in C minor — J. S. Bach
Sinfonia: Grave adagio - Andante - Allegro

SONATA in C Major, Op.2, No.3 — L. van Beethoven
Allegro con brio

SUITE, Op.14 — B. Bartok
Allegretto
Scherzo
Allegro molto
Sostenuto

FASCHINGSSCHWANK AUS WIEN — R. Schumann
Allegro: Sehr lebhaft

RECITAL HALL

8pm, Thursday
April 12, 1984

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL by

RAY KILBURN, student of Tom Plaunt

SONATA in A minor, D.784 Schubert

Allegro giusto
Andante
Allegro vivace

VALSES NOBLES ET SENTIMENTALES Ravel

Opus 116, FANTASIEN Brahms
No. 3
No. 4
No. 7

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

9:30 pm
Thursday
April 12, 1984

P I A N O R E C I T A L

by TAKUHI SEDEFCI

student of Luba Zuk

CONCERTO IN THE ITALIAN STYLE — J.S. Bach

Allegro animato
Andante molto espressivo
Presto giocoso

SONATA in C Major, Hob:48 — J. Haydn

Andante con espressione
Rondo : Presto

(pause)

VARIATIONS SERIEUSES, Op.54 — F. Mendelssohn

THREE ARMENIAN FOLK SONGS — Gomidas

ARMENIAN DANCE — A. Babajanian

TOCCATA from
"Trois Pièces Pour Piano" — F. Poulenc

RECITAL HALL

McGill University

8 pm, Friday
April 13, 1984

Faculty of Music
Strathcona Music Building

C E L L O R E C I T A L

LOUIS DALLAIRE,

student of Walter Joachim,

with: MARIE GOYETTE & MICHAEL WOYTIUK,
pianists

SONATA in A Major, Op.69 L. van Beethoven

Allegro ma non troppo
Scherzo
Allegro vivace

Louis Dallaire, cello & Michael Woytiuk

PRELUDE J. S. Bach
(from 6th Suite in D Major
for cello solo)

CONCERTO, Op.104, in B minor A. Dvorak

1st mvmt: Allegro

Louise Dallaire, cello & Marie Goyette

RECITAL HALL

McGill University

8 pm, Monday
May 7, 1984

Faculty of Music
Strathcona Music Building

PIANO RECITAL

by THOMAS DAVIDSON,
student of Luba Zuk

TOCCATAS (1978) — Clifford Crawley

SONATA in F♯ minor, Op.26, No.2 — Muzio Clementi

Allegro con espressione
Lento e patetico
Presto

BALLADE in G minor, Op.23 — Frédéric Chopin

EDUTE in C♯ minor, Op.10, No.4

ETUDE in A minor, Op.25, No.11

(pause)

SONATA No.7 in B♭ Major, Op.83 — Serge Prokofiev

Allegro inquieto
Andante caloroso
Precipitato

This program will be repeated in Pollack Concert Hall on May 14 at 8 pm.

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8 pm
Thursday,
May 10, 1984

TROMBONE RECITAL by

PHIL COUSINEAU,
student of Ted Griffith

&

PAUL KEENAN, PIANO

MORCEAU SYMPHONIQUE, Opus 88	Alexandre Guilmant
SONATA "CONCERTANTE"	Walter S. Hartley
BALLADE	Eugene Bozza

RECITAL HALL

6 pm, Friday
May 11, 1984

McGill University

Faculty of Music
Strathcona Music Building

PIANO RECITAL .....

ANITA ALBERT)
ANNE MULDERRY) students of Ljerka Blume

.....

PRELUDE & FUGUE in B♭ Major — J. S. Bach

WELL-TEMPERED CLAVIER, Bk. I, No. 21 — Bach

SONATA in C, K.V.330 — W. A. Mozart
Allegretto moderato
Andante cantabile
Allegretto
Anita Albert

32 VARIATIONS in C minor — L. van Beethoven
Anne Mulderry

POLONAISE in G♯ minor — F. Chopin

FANTASIE IMPROMPTU — Chopin
Anita Albert

SCHERZO in B♭ minor, Op.31 — F. Chopin
Anne Mulderry

PRELUDE No.7, Bk. I: — C. Debussy
"Ce qu'a vu le vent d'ouest"

PRELDUE No.6 — D. Kabalevsky

TOCCATA — A. Katchaturian
Anita Albert

3 BALKAN DANCES — M. Jajčević

TOCCATA — M. Ravel
Anne Mulderry

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

Monday, May 14, 1984
8 PM

P I A N O R E C I T A L b y

MARTIN HANSEN, student of Charles Reiner

SONATA No.33 in c minor, Hob.XVI/20 — F.J. Haydn *1733-1809*

Moderato
Andante con moto
Allegro

PHANTASIE FOR PIANO, Op.17, in C Maj. — R. Schumann *1810-56*

Durchaus fantastisch & leidenschaftlich vorzutragen.
Mässig. Durchaus energisch.
Langsam getragen. Durchweg leise zu halten.

ETUDE in A minor, Op.25, No.11 — F. Chopin *1810-49*

ETUDE-TABLEAU, Op.33, No.6 in E^{b} Maj. — S. Rachmaninov *1873-1943*

CONCERT ETUDE, Op.25, No.6 in F minor — E. von Dohnanyi *1877-1960*

JEUX D'EAU — M. Ravel *1875-1937*

RECITAL HALL

McGill University

6 pm
Wednesday
May 16, 1984

Faculty of Music
Strathcona Music Building

VIOLONCELLO RECITAL

MARK FRASER, student of Walter Joachim,
MICHAEL WOYTIUK, piano

ELEGIE — G. Fauré

THIRD SUITE in C Major — J. S. Bach

Prelude
Allemande
Courante
Sarabande
Bourée I & II
Gigue

CONCERTO in A minor — C. Saint-Saëns

Allegro
Allegreto
Allegro

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL

8 pm
Wednesday
May 16, 1984

R E C I T A L B Y

OWEN DUGGAN, BARITONE
student of Margaret Kalil

AND

RUTH NEUFELD, PIANO
student of Esther Master

LIEDERKREIS, Op.39 (1840) R. Schumann

1. In der Fremde
2. Intermezzo
3. Waldesgespräch
4. Die Stille
5. Mondnacht
6. Schöne Fremde
7. Auf einer Berg
8. In der Fremde
9. Wehmut
10. Zwielicht
11. Im Walde
12. Frühlingsnacht

baritone & pinao

PICTURES AT AN EXHIBITION (1874) M. Moussorgsky

Promenade -
Promenade -
1. The Gnome
2. The Old Castle
3. The Tuileries
4. The Ox-Cart
Promenade - 5. Ballet of Chicks in Their Shells
6. Samuel Goldenberg and Schmuyle
7. The Market Place in Limoges
8. The Catacombs
9. The Hut on Fowl's Legs
10. The Great Gate of Kiev

piano

THREE SONGS, Op.45 (1972) S. Barber

1. Now have I eaten up the rose
2. A green lowland of pianos
3. O boundless, boundless evening

baritone & piano

McGill University

Faculty of Music
Strathcona Music Building

RECITAL HALL
Friday 18 May 1984
8:00 pm

electronic music studio concert:

compositions from the
electronic music studio, McGill University

artistic direction: Alcides Lanza
electronic assistance: Eric Johnstone

I

BEIRUT CEASEFIRE (1984) — Gary Ewer
electronic music

AFTER THE FLOOD (1984) — Irene Mallin
electronic music

* PLAIES (1984) — Claude Schryer
computer music

II

ON POUVAIT SE PARLER (1984) — Peter Cook
electronic music

THE INVALIDITY OF MONUMENTS (1984) — Laurie Radford
electronic music

GLORY (1984) — James Green
electronic music in four channels

* *Piece created in the Synclavier II Digital Synthesizer using the AMA system of Glenn Diener.*

All other compositions created in the Moog Synthesizer.

A program with world premieres.

RECITAL HALL

McGill University

Faculty of Music
Strathcona Music Building

8 pm, Friday
May 25, 1984

FLUTE RECITAL by

MARCEL
CALDER

student of Timothy Hutchins,

& WALTER DELAHUNT, PIANO

SONATA in G Major, wg 133 — C. P. E. Bach

Allegretto
Rondo Presto

JOUEURS DE FLUTE — Albert Roussel

Pan / Tityre / Krishna /
M. de la Péjoudie

SONATA "Undine", Op.167 — Carl Reinecke

Allegro / Intermezzo / Andante tranquille /
Finale allegro molto

(pause)

TRANCE (1978) — Barbara Pentland

SONATA in D Major, Op.94 — Serge Prokofiev

Moderato / Allegretto scherzando /
Andante / Alletro con brio

This recital will be repeated in Pollack Concert Hall on May 30, 8pm.

CONSERVATORY SUZUKI RECITAL

Students of Dr. A. Garson

Accompanist: Mrs. H. Sayeki

Friday, Nov. 25, 1983

Conservatory of Music

CHORUS FROM "JUDAS MACCABEUS" Ensemble	Handel
MINUET Ensemble	Boccherini
LA CINQUANTAINE Nicolas Papageorgiou	Marie
ICH LIEBE DICH Rolf and Silka Brabander	Beethoven
BOURREE Elise Bellerive	Bach
WALTZ Dennis Dho	Brahms
MINUET NO.I Daichi and Mugino Sayeki	Bach
EVENING PRAYER FROM "HANSEL AND GRETEL" Amy Stolecki	Humperdinck
THE SWAN Roselle Adler	Saint-Säens
TAMBOURIN John Kwo	Aubert
LONG, LONG AGO Mylie Guinette and Elise Bellerive	Bayly
SERENADE Stanislaus Wong	Toselli
ALLEGRO FROM "SPRING SONATA" OP.24 George Sopel and Nina Sopel	Beethoven
NINA Derek Fong	Pergolese
MINUET NO.2 Ensemble	Bach
SICILIENNE Ensemble	Paradis
LIEBESLEID Kristian Brabander	Kreisler
ADAGIO FROM "ZIGEUNERWEISEN" Arie Itman	Sarasate
ANDANTE FROM VIOLIN CONCERTO Felix Turianskj	Ponce
ROUMANIAN FOLK DANCES Mugino Sayeki	Bartok

MCGILL CONSERVATORY CONCERT

Tuesday, Dec. 13, 5:30 - 6:30 p.m.

GROUP I

SUZUKI VIOLIN RECITAL

Student of Dragan Dierkic

Twinkle Variations	Group
Go Tell Aunt Rhody	Folk Song
Rebecca Simon	
Song of the Wind	Folk Song
Lisa Vatch	
D Variation	Suzuki
Nicholas Croze-Orton	
O Come Little Children	Folk Song
Michael Woodsworth	
C Variation	Suzuki
[illegible]	
A Variation	Suzuki
Howard Dubrofsky	
Perpetual Motion	Suzuki
Melissa Glover	
Go Tell Aunt Rhody	Folk Song
Christine Beilhartz	
Andantino	Suzuki
Max Pellman	
Allegro	Suzuki
Hadwyn White	
Go Tell Aunt Rhody	Folk Song
Vanessa Mitchell	
Lightly Row	Folk Song
Seiji Cooper	
Minuet I	Bach
Marissa Lukaitis	
Bourree	Handle
Peter Melnyk	
Gavotte	Lully
Benjamin Caplan	
Musette	Bach
Daniel Hertzman	
Minuet I	Bach
Alexandra Liebich	
Gavotte	Lully
Samantha Quinn	
Humoresque	Dvorak
Melitta Carnevale	
Concerto in A minor - Lena Venkhauser	Accolai

MCGILL CONSERVATORY CONCERT

Tuesday, Dec.13, 7:00 - 8:00 p.m.

GROUP II

Students of Dragan Dierkic

Twinkle Variations Group	Suzuki
C. Variation Amy Vexler	Suzuki
Andantino Fabien Bergeron	Suzuki
D Variation Andrea Martinez	Suzuki
Two Grenadiers Vishnu Adam	Schumann
Gavotte - G minor Vanessa Anastosopoulos	Bach
Hunters Chorus Karly Laroche	Weber
Chorus from "Judas Macabaeus" Jeremy Caulfield	Handel
Gavotte Thomas Davis	Martiny
Bourree Nguyen Nguyen	Handel
Andantino Marie Charland	Suzuki
Minuet I Abigail Rasminsky	Bach
Happy Farmer Davina Rinehart	Schumann
Minuet Francesco Martinez	Boccherini
Gavotte - G Minor Murielle Pichoir	Bach
Two Grenadiers Tristan Welp-Barr	Schumann
Bourree Ian Harrison	Bach
Humoresque Shiraz Adam	Dvorak
Seitz Concerto S. III mvmnt Geoffrey Weeks	
Seitz Concerto S. I mvmnt. Jimmy Davis	
Witches Dance Joyce Hung	Paganini
Seitz Concerto Marnie Neufeld	
Gavotte Natasha Bergeron	Bach

GROUP A

1. CHRISTINA HEESE - Age 5

   -3 selections from Leila Fletcher -I

2. NEIL HAZAN - Age 8

   -3 selections from J.W. Schaum A

3. MICKIE MARKUS - Age 8

   -2 selections from J.W. Schaum A

4. STEPHANIE ABITBOL - Age 9

   -3 selections from Michael Aaron - I

5. JOSH MATTHEWS - Age 11

   -2 selections from Michael Aaron - I

6. SABRINA GLAZER - Age 10

   Sandman's Lullaby - Michael Aaron - I
   Every Breath You Take - The Police

7. DEBORAH KESTENBANT - Age 9

   -3 selections from J.W. Schaum B

8. LESLI SHEINBERG - Age 8
   -3 selections from J.W. Schaum C

9. AMIT DUTTA - Age 7

   -3 selections from J.W. Schaum B

10 LARA ROSENOFF - Age 9

   -2 selections from J.W. Schaum D

11 ROBERT MARANDA - Age 9

   -3 selections from Leila Fletcher -II

12 DARA FLEISCHER - Age 11

   Every Breath You Take - The Police
   Flashdance - G. Moroder

13. DAVID SHEINBERG - Age 11

   Theme and Variations - J.W. Schaum D

14 LORI LEBMAR - Age 11

   Flashdance - G. Moroder

15 TOVA TABAK - Age 12

   For Elise - Beethoven
   Wheatlands - Knipper

16 SUSAN ROSENBLUM - Age 13

   Jig - Folksong
   Movie/Thriller - M. Aaron
   The Breakers - M. Aaron

GROUP B

1. VIRGINIA HEESE - Age 11

   Rondino - Mozart
   Scherzo - Haydn

2. AVI MARKUS - Age 11

   Babe - Dennis De Young
   Rock This Town - Stray Cats
   Every Breath You Take - The Police

3. JULIE MARANDA - Age 11

   Minuet in C - Mozart
   Minuet in D minor - Bach
   Arabesque - Burgmuller

4. WENDY WIENER - Age 13

   Minuet - Leopold Mozart
   Valsette - Rene Baton

5. SHAWN LEWIS - Age 13

   Straight From the Heart - Adams/Kanga

6. MARTINE GILBERT - Age 15

   Waltz Posthume OP.69 - Chopin

7. LARA AZIZ - Age 13

   Arabesque - Burgmuller
   Country Gardens - English Morris Dance

8. SHOSHANA BERGER - Age 9

   Sonatina In C (3rd Mum't) Clementi
   Etude - A. Goedike

9. JAMIE MARCHAND - Age 11

   Sonatina OP.55 (1st Mvm't) - Kuhlau
   Sol-Feggietto C.P.E. - Bach

10 ERIK ABITBOL - Age 13

   -I Write the Songs - B. Johnstone
   -The Best of Times - De Young
   -The Pink Panther - Mancini

11 CAROLINA PLA - Age 13

   Sonata OP. 13 (1st Mvm't) -Beethoven

12 PATRICIA MOYAL - Age 14

   Every Breath You Take - The Police
   New York - New York - J. Kander

MCGILL CONSERVATORY OF MUSIC

Fri. March 2, 8:00 p.m.

Rm. C209

Students of GARRY ANTONIO

ANDANTE	Carulli
STUDY #2	Brouwer
MENUETTO	Sor

Elias Darsaklis

STUDY #4	Brouwer
STUDY #5	Brouwer
GREENSLEAVES	Anon.

John Panagiotopolis

MY LADY HUNSDON'S PUFFE	Dowbud
ALLEMANDE	Bach
GUARIRITA	Calatayud

Jason Creaghan

COURANTE	Bach
CAPRICCIO ARABE	Tarrega
TWO RAGS	Jopun

Mike Emblem

CHOROS #1	Villa Lo
AWA CUBANA	Walton
SONATA OP.15	Giuliani

Peter Mole

The McGill Conservatory of Music

MCGILL CONSERVATORY OF MUSIC

Sat. March 17, 4:30 p.m.

Recital Hall, C209

PIANO and VIOLIN recital

Students of Alfred Garson, Claudette Sosa, Ruth Stoltzfus, Joan Edward and Inta Zvagulis

SKIPPING ROPE	Rybicki
ARABIA	Tansman
BOUREE	Bach
Pheobe Papaemmanouil, Piano	
"THE SWAN"	Saint-Saens
Roselle Adler, Violin, *Ruth Adler, Piano*	
SONATINA IN C MAJOR, OP. 36, NO. 1 (COMP.)	Clementi
Ingrid Liebich, Piano	
SONATINA OP. 36 NO. 3, 1ST MOVEMENT	Clementi
Lisa Shemie, Piano	
ALLEGRO IN C MINOR	C.P.E. Bach
Bonnie Woo, Piano	
"SPRING" SONATA, 1ST MOVEMENT	Beethoven
Mugino Sayeki, Violin *H. Sayeki, Piano*	
SINFONIA IN B MINOR	Bach
2IEME ARABESQUE	Debussy
DER JONGLEUR	Toch
Michelle Manuel, Piano	
"SOUVENIR"	Drdla
George Sopel, Violin *Minna Shin, Piano*	

THE CONSERVATORY IS PLEASED TO ANNOUNCE THAT ROSELLE ADLER, WHO IS PARTICIPATING IN THIS AFTERNOON'S CONCERT, WAS THE WINNER LAST WEEK OF THE BRYAN RABIZA MEMORIAL SCHOLARSHIP.

SUZUKI RECITAL

Pupils of Dr. A. Garson

Thursday, April 5, 1984

8:00 p.m.

Recital Hall, C209

McGill Conservatory of Music

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

MINUET *Ensemble*	Bach
PERPETUO MOBILE *Roselle Adler*	Bohm
LIGHTLY ROW TRIO *Nadine, Elise, Mylie*	Folksong
PRELUDIO FROM PARTITA IN E MAJOR *Kristian Brabander*	Bach
DUETS *Daichi, Mugino Sayeki*	Bartok
DEVIL'S DREAM *Joanne Lucena*	Traditional
HUNGARIAN DANCE NO. 5 *Stanislaus Wong*	Brahms
SLOVAKIAN FOLKSONGS *Amy Stolecki*	Bartok
THE ENTERTAINER *John Kwo*	Joplin
CARNIVAL OF VENICE *Elise Bellerive*	Paganini
REMINISCENCE *Rolf & Silke Brabander*	Salvei
CAVATINA *George Sopel*	Raff
MUSETTE *Ensemble*	Bach
COUNTRY GARDENS *Dennis Dho*	Traditional
HUNGARIAN AIR *Alex Verganelakis*	Traditional
SCHON ROSMARIN *Felix Turiansky*	Kreisler
PETITE BOURREE *Nicholas Papageorgiou*	de Prosse
ORIENTALE *Ari Itman*	Cui
CHANSON TRISTE *Derek Fong*	Tchaikovsky
SONATA NO.3 OP.45 (1st mvmnt) *Mugino Sayeki*	Grieg
PERPETUAL MOTION *Ensemble*	Suzuki

CONSERVATORY CONCERT

Sunday, April 15th, 1984, 2:00 pm

RECITAL ROOM, C209

McGill Conservatory of Music

PIANO, VIOLIN and FLUTE Recital

Students of Janet Creaser, Nan Detchon, Dragan Djerkic, Azniv Gananian, Alison Eldredge, Angela Knock, Cindy Shuter, Anna Szpilberg and Inta Zvagulis.

LONG, LONG AGO	Traditional
Annie Wexler, Violin	
GAVOTTE IN G MINOR	Bach
Francesco Martinez, Violin	
HUMORESQUE	Dvorak
Samantha Quinn, Violin	
IN THE LAGOON	Fletcher
LIONS	Fletcher
Marc Mirescu, Piano	
SONATA IN A	Mozart
MARCH SLAV	Tchaikowsky
Eli Zysman-Colman, Piano	
SCHERZINO	Kabalevsky
MINIATURE RONDO	Turk
Michelangelo Ricci, Piano	
GAVOTTE IN D MAJOR	Bach
Joyce Hung, Violin	
PERPETUAL MOTION	
Russell Brooks, Violin	
MUSETTE IN D MAJOR	Bach
GALLOP	Kabalevsky
Maria Ricci, Piano	
SONATINA IN G OP.168 NO.2 (1st Movement)	Diabelli
SONATINA IN A MINOR OP.27 NO.18	Kabalevsky
Rhea Bischof	
CONCERTO IN G MINOR (1st Movement)	Vivaldi
Lena Rankhauser	
COURANTE	Lully
BAGATELLE OP.5 NO.6	Tcherepnin
Allister Philip, Piano	
ETUDE OP.45 NO.16	Heller
Nancy Rodriguez, Piano	
SKETCHES IN COLOR - MAROON	Starer
Ricardo Philip, Piano	
SONATINA OP.88 NO.3 (1st Movement)	Kuhlau
ADVENTURES OF IVAN - IVAN IS BUSY	Khatchaturian
Lisa Shemie, Piano	
IMAGE	Bozza
Elodie Ghedin, Flute	
SPANISH DANCE NO.5	Granados
Monica Bischof, Piano	
FANTASY FOR FLUTE OP.79	Fauré
1. ANDANTINO 2. ALLEGRO	
Karen Patriquin, Flute	

CONSERVATORY RECITAL

Sunday, April 15th, 1984, 3:00 pm

RECITAL ROOM C209

PIANO, VOICE and FLUTE Recital

Students of Anna Szpilberg, Azniv Gananian, Kathleen Anderson, Cindy Shuter, Douglas Dahlgren and Claudette Sosa.

MINIATURES: PRELUDE, WALTZ	Rocherolle
Sandi Chao, Piano	
SONATA FOR VIOLIN & PIANO OP.45	Grieg
Mugino Sayeki, Violin	
SONATINA OP.36 NO.3	Clementi
FOR CHILDREN VOL.I NOS 5,17	Bartok
THE MYSTIC FLUTE	Hovanhess
Stephen Hacikyan, Piano	
POLONAISE IN G MINOR (OP. Posth.)	Chopin
Marc Couroux, Piano	
INVENTION NO.6	Bach
PRELUDE IN Db MAJOR	Chopin
Katie Chao, Piano	
SHEPHERD ON THE ROCK	Schubert
Gleema Nambiar, Voice *Jean Trottier, Piano* *Mark Simons, Clarinet*	
TOCCATA NO.7 IN Em	Bach
Marie Saheb, Piano	
SPOZALIZIO	Liszt
Justin Bischof, Piano	
FANTASY FOR FLUTE & PIANO	Fauré
OP.79 1) ANDANTINO 2) ALLEGRO	
Karen Patriquin, Flute *Donald Patriquin, Piano*	
JEWEL SONG FROM FAUST	Gounod
Gleema Nambiar, Voice , J. Trottier, Piano	
PRELUDE & FUGUE IN A^b (WIC Vol.I)	Bach
SONATA OP.31 NO.1 in Dm (1st mvmnt)	Beethoven
SONG WITHOUT WORDS (The Poet's Harp) OP.38 NO.3	Mendelssohn
MIKROCOSMOS VOL.VI - Ostinato	Bartok
Isabelle Belance - Piano	

McGill
Conservatory of

McGill Conservatory of Music

CONSERVATORY RECITAL

Saturday, May 12, 3:30 pm

Recital Hall, C209

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

VIOLIN and PIANO RECITAL

Students of Mary Ruth Gehr, Alison Eldredge, Nan Detchon, Margaret Rose Etienne, Ruth Stoltzfus, Eva Lupas, Dragan Djerkic, and Bella Pugachevsky.

MINUET NO. 2 — Bach

Jordan Officer
Michael DeSouza

EIN FESTE BURG — Bach

Jordan Officer
Michael DeSouza
Amy Cooper
Esther Burridge

MINUET NO.1 — Bach

Gitanjali Jain
Acc: Dan Maranger

MY BONNIE — Fletcher
FOLLOW THE LEADER — Fletcher
AROUND THE TOTEM POLE — Fletcher

Eric Buiquang

MINUET IN G — Bach
AIR IN G — Haydn

Tania Sotelsek

SLOW WALTZ — Kabalevsky

Nadia Olivieri

ON MY SCOOTER — Schytte
SLEEPY LITTLE KITTEN — Niamath

Barbara Roach

MARCH IN D — Bach
SOLDIERS MARCH — Schumann

Ingrid Liebich

LULLABY — Mozart
LITTLE WALTZ — Brahms

Jeanne Bai
Acc: Mrs. Bai

MINUET — Bach

Stephanie Pshyk
Acc: Dan Maranger

CONCERTINA - 1ST MOVEMENT — Kuhler

Chan-Woo Bai
Acc: Mrs. Bai

CONCERTO IN G minor - 1ST MOVEMENT — Vivaldi

Natasha Bergeron

SONATINA OP.55 NO.1 — Kuhlau

Frank Sotelsek

SAD SONG — Lisenko
LA DUREE EPHEMERE — Prokofiev

Kathy Fazel

PRELUDE & FUGUE — Kabalevsky
SWEET DREAMS — Tchaikowsky

Arthur Popovsky

BAGATELLE IN D OP.33 NO.6 — Beethoven

Julie Kristof

2 - PART INVENTION NO.1 IN C — Bach
MAZURKA OP.68 NO.3 — Chopin

Rachel Beausoleil

CONSERVATORY RECITAL

CONSERVATORY RECITAL

Saturday, May 12, 4:30 pm

Recital Hall, C209

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO, VIOLIN, VOICE and FLUTE Recital

Students of Alfred Garson, Azniv Gananian, Mary Ruth Gehr, Ruth Barrie and Cindy Shuter.

DEVIL'S DREAM — Trad.

Joanne Lucena
Acc: Mrs. Sayeki

ORIENTALE — Cui

Ari Itman
Acc: Mrs. Sayeki

PERPETUAL MOTION — Bohm

Roselle Adler
Acc: Mrs. Ruth Adler

SONATINA OP.20 NO.1 — Kuhlau
2 PART INVENTION NO.1 — Bach

Stephen Hacikyan

LES BERCEAUX — Fauré
"STRIDE LA VAMPA" from IL TROVATORE — Verdi

Sylvie Gauthier
Acc: Nan Detchon

SONATA - 1ST MOVEMENT — Eccles

Darius Bilimoria
Acc: S. Burridge

SONATA OP.13 - 3RD MOVEMENT — Beethoven
NOCTURNE OP.72 NO.1 — Chopin
CLAIRE DE LUNE — Debussy

Monique Bensadon

ROUMANIAN DANCES — Bartok

Mugino Sayeki
Acc: Mrs. Sayeki

ADAGIO AND GIGUE FROM SONATA IN G MAJOR — Leoillet
ROMANCE NO.1 OP.94 — Schumann

Karen Patriquin
Acc: Donald Patriquin

Tuesday, May 15, 1984, 7:30

RECITAL HALL

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

WOODWIND RECITAL

Students of Kim Freeman, Angela Knock, Sandra Macklin and Penny Robertson.

ALLEGRETTO — Godard

Josiane Lorange, Flute
Acc: Brian Black

MENUET — Bach

Lisa Cotnoir, Alto Sax.
Acc: Andrea Phillips

WINTER — Bender

Lisa Cotnoir, Alto Sax
Kim Freeman, Alto Sax

ROMANCE — Kozeluh
HONGROISE — Adam

Cleo Myers , Clarinet
Acc: Muriel Busbib

CAMEL CARAVAN

Jaime Cherry, Flute

MINUET — Handel
MINUET — Mozart

Tracy Padmore, Flute

CHANT VILLAGEOIS — Schumann

Joanne Miller, Alto Sax
Acc: Michael Woytiuk

DOWNTOWN — Poole

Joanne Miller , Alto Sax
Kim Freeman, Alto Sax

MY FAVOURITE THINGS — Rogers & Hammerstein

John Voisine, Flute

SONATINA — Beethoven
GAVOTTE — Bach

Lara Russell, Flute
Acc: Eckart Russell

LITTLE DANCE — Haydn
MENUET — Bach

Sabina Lieberman, Flute
Acc: Michael Woytiuk

ROMANCE — Stamite

Aviva Cowan, Clarinet
Acc: Judy Meade

ALLEGRETTO - MENUETTO — Mozart

Aviva Cowan, Clarinet
Kim Freeman, Clarinet

FLUTE DUO — Devienne

Lara Russell, Flute
Sabina Lieberman, Flute

SERENADE — Haydn

Trina Slapcoff, Flute
Acc: Dorothy Slapcoff

DANSE DE LA CHEVRE — Honegger

David Straczynski, Flute

ALLEGRO (from Sonato #1) — Loeillet

Pamela Wilansky, Flute
Penny Robertson, Flute

SYRINX — Debussy

Elodie Ghedin, Flute

LARGHETTO & ALLEGRO — Handel

Madeline Dominque, Flute
Acc: Michael Dominque

Wednesday, May 30, 1984, 7 p.m.

RECITAL HALL

McGill University
555 Sherbrooke Street West,
Montreal, PQ, H3A 1E3

PIANO RECITAL

Students of Azniv Gananian

THE COUNTRY BAND — Berlin
GOOD KING WENCESTES
HOP, HOP, HOP

Marcus Dariels

BALLERINA — Berlin
THE CUCKOO
SKATING WALTZ

Lan-Vi Pham

NOCTURNE — Fletcher
DANCE OF THE FLOWERS — Krause

Jean-Nicole Andreescu

AIR DE BALLET — Czerny
THE BROOKE — Schubert
THE BIG FIRE — Fletcher

Joanne Lucena

AT THE VILLAGE FAIR — Lemoine
WALTZ — Kabalevsky

Karen Andreescu

MUSETTE — Bach
SONATINA — Schmitt
CLOWNS — Kabalevsky

Michaeleangelo Ricci

MUSETTE IN D MAJOR — Bach
SONATINA OP 36 N.1 I MOVE — Clementi
GALOP — Kabalevsky

Pia-Maria Ricci

MENUET IN G — Bach
SONATINA OP36 N.2 III MOVE — Clementi

Nikolas Androutsos

DANCING RAINDROPS — Streabbog
SONATINA OP 36 N.1 I MOVE — Clementi

Paul Horvath

FAIRY FROLIC — Burgmuller
SONATINA IN G — Beethoven
MINUET IN G — Back

WALTZ — Kavalevsky

Dominic Ng Kuet Leong

SONATE OP 151 N. 3 I MOVE — Diabelli
THE WILD RIDER OP 68 N. 8 — Schumann

Adriana Galli

SONATE OP 49 N. 2 I MOVE — Beethoven

Sharon Salem

STUDY — Heller
TWO PART INVENTIONS N.1 — Bach
SONATINA OP 20 N.1 — Kuhlau
DANCE NO. 21 — Bartor

Stephen Hacikyan

SONATE OP 49 No. 2 I MOVE — Beethoven
PRELEDE — Bach

Lisa Arella

SONATINA OP 20 N.1 — Kuhlau
SONATE K.331 III MOVE — Mozart
"RONDO ALLA TURKA"

Peggy Siozios

SONATE OP 13 N. 8 I MOVE — Beethoven
"PATHETEQUE"

Zaven Arzouhanian

STUDIES OP. 299 N. 21 N.34 — Czerny
SONATE OP 13 III MOVE — Beethoven
NOCTURNE OP 72 No. 1 — Chopin
CLAIR DE LUNE — Debussy

Monique Bensadon

Récitals d'Orgue à REDPATH HALL

ORGAN RECITALS

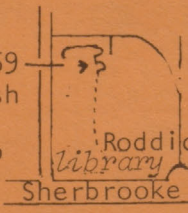
WEDNESDAYS 12h15 LE MERCREDI

FALL TERM 1983

Oct. 26 * David MacDonald
Nov. 2 * Hélène Panneton
Nov. 9 * Martha Hagen
Nov. 16 * Monique Gendron
Nov. 23 * Yves Préfontaine
Nov. 30 * Gisèle Guibord
Dec. 7 * ~~Margaret de Castro~~
~~Dec. 14 * Scott Bradford~~ CAN'T (no hydro)

free admission entrée libre

McGill University
Faculty of Music
392-8224; -4755



Récitals d'orgue à REDPATH HALL

ORGAN RECITALS

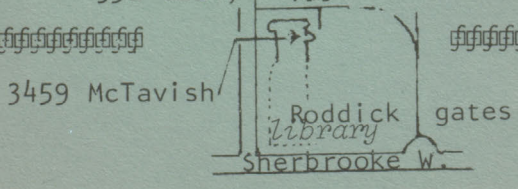
WEDNESDAYS 12:15 LE MERCREDI

Winter-Spring Terms 1984

February 8	℔	Jacques Lecavalier
February 15	℔	Christopher Jackson
February 22	℔	Scott Bradford
February 29	℔	Margaret de Castro
March 7	℔	Sarah Fraser
March 14	℔	Michel Gauthier
March 21	℔	Anthony King
March 28	℔	Robert Sigmund
April 4	℔	Allison Riseley-Brown
April 11	℔	Leslie Young
April 18	℔	Marie Bouchard
April 25	℔	Josée April

free admission *entrée libre*

organized by
Faculty of Music
McGill University
392-8224; -4755



Organ Recital

Wednesday, October 26, 1983 le mercredi 26 octobre 83
12:15pm 12h15

D A V I D M a c D O N A L D
organist

SUITE DU DEUXIÈME TON . . . . Louis-Nicolas Clérambault
1676 - 1749

Plein jeu
Basse de Cromorne
Récit de Nazard
Caprice

BENEDICTUS . . . . . François Couperin
(Cromorne sur la taille) 1668 - 1733

DIALOGUE . . . . . Louis Marchand
1669 - 1732

Two Leipzig Chorale Preludes: . . Johann Sebastian Bach
1685 - 1750

"Nun komm der Heiden Heiland" BWV 659
"Wenn wir in hochsten Nothen sein" BWV 668

PRELUDE & FUGUE in C Major BWV 545

David MacDonald, a native of Port Morien, Nova Scotia, received his Bachelor of Music Education in 1974 at Dalhousie University, Halifax, and his Master of Musical Arts (Performance) from McGill University in 1977. He lives in Halifax.

These weekly recitals are free, however listeners are invited to make a donation as they leave to the organ bellows fund.

Next recitalist: Hélène Panneton

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

(French classic style)

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - 3 1/5'
Nazard - 2 2/3'
Doublette - 2'
Tierce - 1 3/5'
Fourniture - 2'
Cymbale - 1/2'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl., c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
Larigot - 1 1/3'
Fourniture - 1'
Cymbale - 1 1/3'
Cromorne - 8'

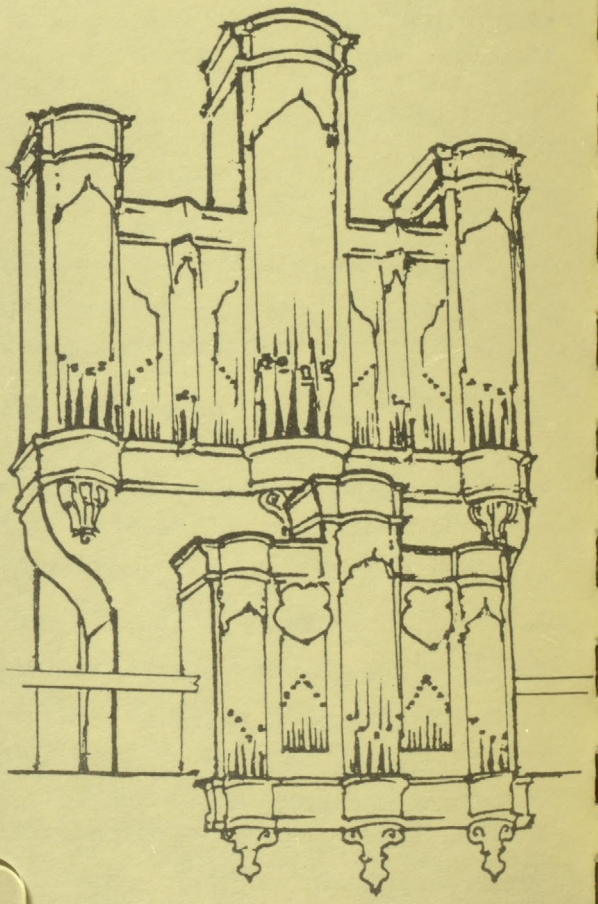
Pédale (C-f'
anches AA-f')
Bourdon - 16'
Flûte - 8'
Gr.Nazard - 5 1/3'
Flûte - 4'
Gr.Tierce 3 1/5'
Flûte - 2'
Bombarde - 16'
Tompette - 8'
Clairon - 4'

Récit
(3e cl., f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



Organ Recital

Wednesday 2 November 1983 le mercredi 2 novembre 1983
12:15pm 12h15

H É L È N E P A N N E T O N
organiste

OFFERTOIRE POUR LE JOUR . . . . .Jean-François Dandrieu
DE PÂQUES: "O Filii et Filiae" 1682 - 1738

TOCCATA . . . . . Bernardo Pasquini
con lo scherzo del cucco 1637 - 1710

PRÉLUDE & FUGUE en ré majeur . . .Johann Sebastian Bach
(Clavier bien tempéré, vol.II) 1685 - 1750

SEI GEGRÜSSET, JESU GÜTIG . . . . . J. S. Bach
(11 variations)

Hélène Panneton obtient en 1975 un baccalauréat en musique de l'Ecole Vincent-d'Indy. Gagnante du concours Robb du Collège royal canadien des organistes et 1r prix d'orgue des conservatoires de musique de Montréal ('77) et de Toulouse ('79), elle a passé deux ans en Europe où elle donne des concerts en France, en Autriche et en Belgique. De retour à Montréal ('79), elle fait une tournée JMC et enregistre régulièrement pour Radio-Canada. Elle complète en 1982 une maîtrise en clavecin à l'Université de Montréal (classe de Réjean Poirier). Mlle. Panneton a collaboré à l'Encyclopédie de la musique au Canada et de 1981 à 1983 elle a dirigé la revue Le Tic-Toc-Choc. Elle est titulaire des orgues de l'église Saint-Viateur d'Outremont depuis 1974. En 1981, elle ouvrait une classe d'orgue à Sherbrooke, sa ville natale.

These weekly recitals are free but listeners are invited to participate in purchasing hand bellows by leaving donations as they leave.

NEXT RECITALS:

Nov.9 Martha Hagen (Gibbons, Frescobaldi, Clérambault)
Nov.16 Monique Gendron Nov.30 Gisèle Guibord
Nov.23 Yves Préfontaine Dec.7 Margaret de Castro

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - 3 1/5'
Nazard - 2 2/3'
Doublette - 2'
Tierce - 1 3/5'
Fourniture - 2'
Cymbale - ½'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Bourdon - 16'
Montre - 8'
Bourdon - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
Larigot - 1 1/3'
Fourniture - 1'
Cymbale - 1 1/3'
Cromorne - 8'

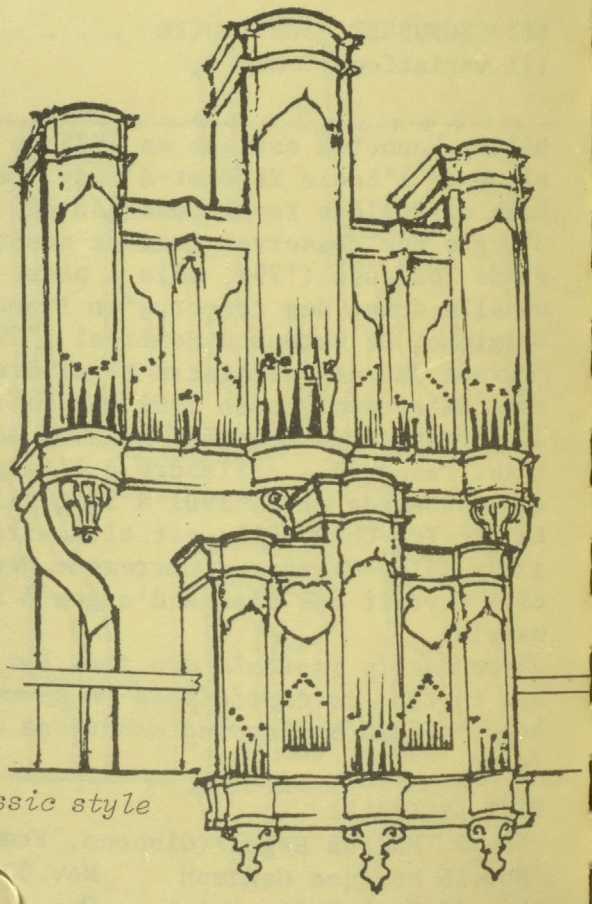
Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

Pédale (C-f'
anches AA-f')
Bourdon - 16'
Flûte - 8'
Gr.Nazard - 5 1/3'
Flûte - 4'
Gr.Tierce 3 1/5'
Flûte - 2'
Bombarde - 16'
Tompette - 8'
Clairon - 4'

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday 9 November 1983 — le mercredi 9 novembre 1983
12:15pm — 12h15

MARTHA HAGEN
organist

PRELUDE . . . . . Orlando Gibbons
FANTASIA 1583-1625*

TOCCATA PER L'ELEVATIONE . . . Girolamo Frescobaldi
CAPRICCIO DI OBLIGO DI CANTARE 1583-1643*
CANZONA QUARTA

SUITE DU PREMIER TON . . . Louis-Nicolas Clérambault
Grand plein jeu 1676-1749
Fugue
Duo
Trio
Basse et Dessus de Trompette
Récits de cromhorne et de cornet séparé
Dialogue

** 400th anniversary year*

Martha Hagen studied organ as a young student and earned her Bachelor's Degree (B.Sc.) from Montana State University. She attended the Conservatory of Music in Oslo, Norway and in 1975 received a diploma for harpsichord performance in Detmold, Germany. She is now a student of Bernard Lagacé at Concordia University.

This recital is being recorded by the CBC for Organists in Recital. Ce récital est enregistré par la CBC.

Donations may be made for the organ's hand bellows fund as listeners leave.

Next recital/prochain récital:
16 Nov., 12:15pm, Monique Gendron

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
- Gr.Tierce - 3 1/5'
- Nazard - 2 2/3'
- Doublette - 2'
- Tierce - 1 3/5'
- Fourniture - 2'
- Cymbale - ½'
- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'
- Bourdon - 16'
- Montre - 8'
- Bourdon - 8'

Récit (3e cl., f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

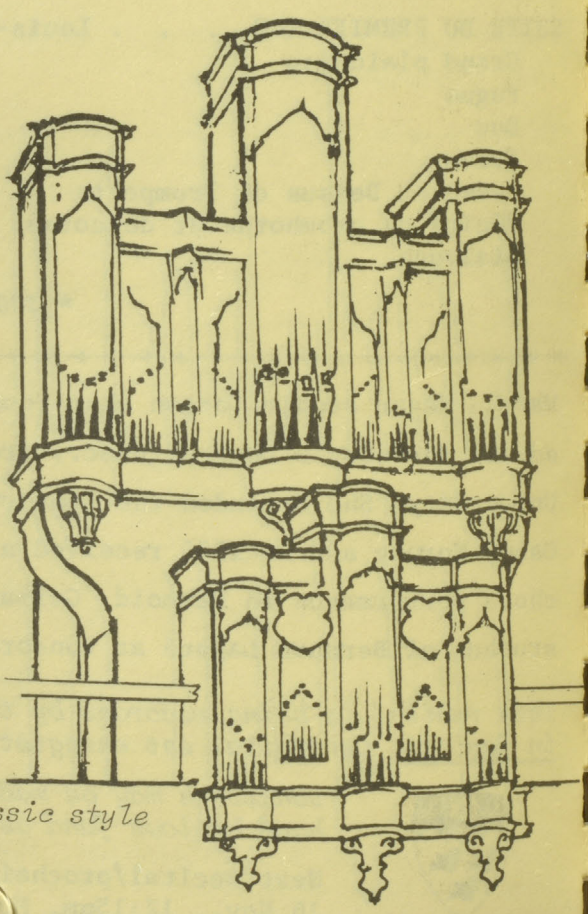
Positif (1e cl., c-g")
- Des.de fl. - 8'
- Bourdon - 8'
- Prestant - 4'
- Nazard - 2 2/3'
- Quarte de N. 2'
- Tierce - 1 3/5'
- Larigot - 1 1/3'
- Fourniture - 1'
- Cymbale - 1 1/3'
- Cromorne - 8'

Pédale (C-f' anches AA-f')
- Bourdon - 16'
- Flûte - 8'
- Gr.Nazard - 5 1/3'
- Flûte - 4'
- Gr.Tierce 3 1/5'
- Flûte - 2'
- Bombarde - 16'
- Tompette - 8'
- Clairon - 4'

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday 16 November 1983 le mercredi 16 novembre 1983
12:15pm 12h15

MONIQUE GENDRON
organist

programme:

Jehan Alain (1911 - 1940)

CHORAL DORIEN

CHORAL PHRYGIEN

DANSES:
Joies
Deuil
Luttes

Monique Gendron est professeur au Conservatoire de Musique du Québec à Hull. Elle donne de nombreux concerts d'orgue et elle enregistre pour Radio-Canada (Récital d'orgue) et pour des émissions spéciales. En 1980 elle a donné des concerts dans la Suisse et au Liechtenstein et elle a joué dans d'autres pays européens auparavant. Prix d'Europe du Conservatoire de Musique à Montréal 1966, elle a fait des études à Paris avec Marie-Claire Alain, et aussi Schneider, Tagliavini et Duruflé. Elle y a reçu son Licence en Harmonie et a poursuivi ses études à l'Académie de Musique de Vienne avec Anton Heiller. Monique Gendron a gagné le concours d'orgue à St-Albans (Angleterre) et est entré au finals '73 du "Grand Prix de Chartres".

This recital is free but listeners are invited to leave a donation to help purchase hand bellows for the organ as they leave.

Next recitals/à venir:
23 Nov. Yves Préfontaine (Chaumont,Sweelinck)
30 Nov. Gisèle Guibord (Erbach, Corrette...)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - 3 1/5'
Nazard - 2 2/3'
Doublette - 2'
Tierce - 1 3/5'
Fourniture - 2'
Cymbale - ½'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
Larigot - 1 1/3'
Fourniture - 1'
Cymbale - 1 1/3'
Cromorne - 8'

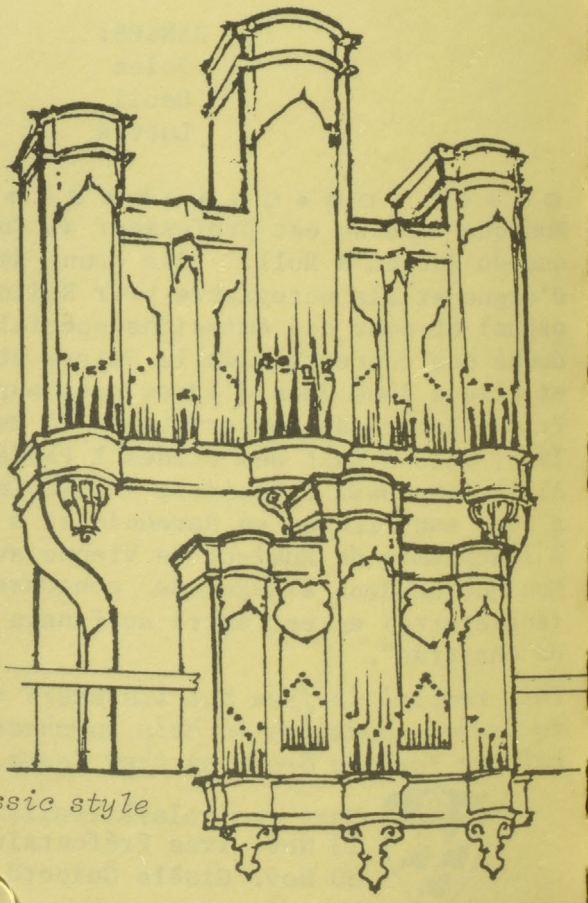
Pédale (C-f'
anches AA-f')
Bourdon - 16'
Flûte - 8'
Gr.Nazard - 5 1/3'
Flûte - 4'
Gr.Tierce 3 1/5'
Flûte - 2'
Bombarde - 16'
Tompette - 8'
Clairon - 4'

Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday 23 November 1983 - le mercredi 23 novembre 1983
12:15pm 12h15

YVES-G. PREFONATINE
organiste

IX^e FUGUE ET CAPRICE . . . . . François Roberday

SUITE DU IV^e ton (extraits). . . . . Lambert Chaumont
i. Plein-Jeu iv. Basse de cromorne
ii. Fugue gaie v. Trio
iii. Récit vi. Tierce en Taille vii. Dialogue

RECIT . . . . . Jean-Nicolas Geoffroy
OFFERTE EN FANFARE

EST-CE MARS? . . . . . Jan-P. Sweelinck
FANTASIA CHROMATICA

Yves-G. Préfontaine est président des Concerts d'orgue de Montréal et organiste au Sanctuaire Marie-Reine des Coeurs. Il est aussi professeur de clavecin aux collèges Marguerite-Bourgeois et Marie-Victorin et à l'UQAM. Il participe comme claveciniste, organiste ou chambriste à la radio et dans le cadre des concerts dans les églises de Montréal, des festivals (Orford, de LaNaudière), et des sociétés d'orgue (Pro-Organo, Rimouski). Après avoir terminé ses études au Conservatoire de Musique de Montréal, et avoir participé à des académies d'été aux E.-U. et au Pays-Bas, il a remporté des premiers prix au concours John Robb, et du Royal Canadian College of Organists. Il est né à St-Hillaire en 1947.
Pendant plusieurs annés il a rédigé des textes pour les émissions radiophoniques à Radio-Canada; il anime actuellement des émissions musicales pour Radio-Cité (FM). Il a réalisé un disque de Noëls de Dandrieu, et un disque de clavecin, ayant pour sujet les batailles, sorte.

The recital is free but listeners may donate to the organ's hand bellow fund on leaving.

Nov.30: Gisèle Guibord (Erbach, Bruna, Corrette
12:15 Tartagliano, Scheidemann, Schneider)
Dec.4, 8pm ($5): Yuko Hayashi (LES CONCERTS D'ORGUE..)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - 3 1/5'
Nazard - 2 2/3'
Doublette - 2'
Tierce - 1 3/5'
Fourniture - 2'
Cymbale - ½'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
Larigot - 1 1/3'
Fourniture - 1'
Cymbale - 1 1/3'
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Pédale (C-f'
anches AA-f')
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Flûte - 8'
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Tompette - 8'
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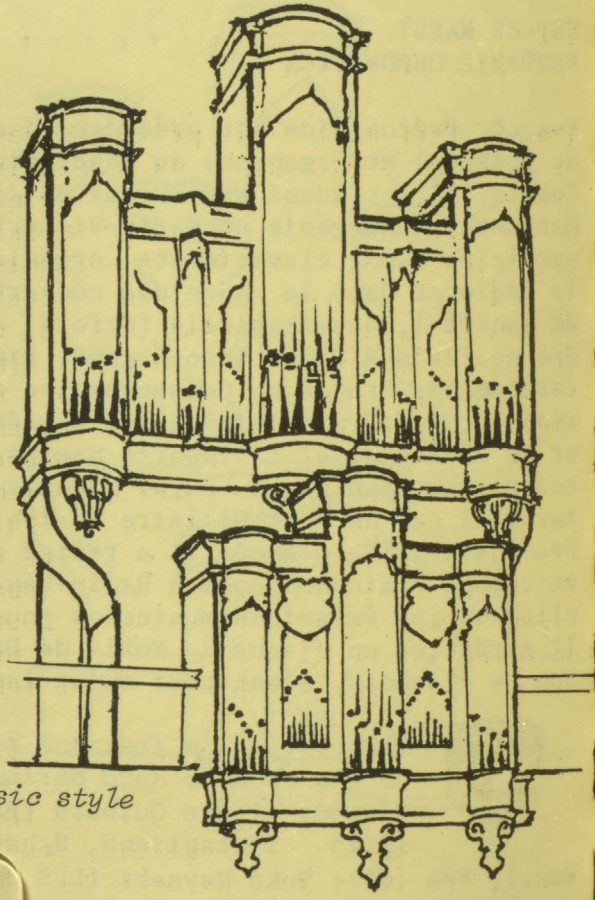
Bourdon - 16'
Montre - 8'
Bourdon - 8'

Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday 30 November'83-le mercredi 30 novembre 1983
12:15pm 12h15

GISÈLE GUIBORD
organist

INTROITUS primi toni . . . . . Erbach (1570-1635)

TIENTO de 2' tono por Ge sol re ut . . . . . P. Bruna
"Sobre la Letania de la Virgen" (1611-79)

CANZON SOPRA SUSANNA . . . . . Ippolito Tartagliano
? -1580

CHORALFANTASIE: . . . . . .H. Scheidemann
"Jesus Christus, unser Heiland" (1596-1663)

CHORAL:. . . . . J. Schneider
"Mein Gott das Herze bring ich Dir" (1702-88)

MAGNIFICAT du 1er ton (c.1737) . . . . . .M. Corrette
i. Plein Jeu ii. Duo (1709-95)
ii. Tierce en taille iv. Basse de cromorne
v. Trio vi. Grand Jeu

Gisèle Guibord studied at the Conservatoire in Montreal with Bernard Lagacé and at the Geneva Conservatory with Lionel Rogg. In 1977, '78 she won a 'Les Amis de l'Art' scholarship of the Royal College of Organists (Montreal). She has attended Choate seminars in Wallingford, Mass., the Haarlem International, and North German, Summer Organ Academies. She performs regulaly in recitals and on radio and has recently been named organist at Notre-Dame-du-Très-Sacrement.

Gisèle Guibord a étudié aux Conservatoires de Montréal (Bernard Lagacé) et de Genève (Lionel Rogg). Boursière de la Fondation 'Les amis de l'art' ('77,'78) elle donne des récitals organisés par le Collège Canadien des Organistes. Grâce à une bourse du Conseil des Arts du Canada, elle participa aux académies d'orgue aux Etats-Unis, en Hollande et en Allemagne. Elle est présentement organiste au sanctuaire N.-D. du-Très-St. Sacrement; elle poursuit une carrière de récitaliste et enregistre pour des émissions radiophoniques.

Donations for hand bellows fund are welcome.
Dec.7 - Scott Bradford gives the last 1983 Wednesday recital. Series resumes on Feb.1.
NOTE: Yuko Hayashi plays Dec.4, 8pm ($5)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
- Gr.Tierce - 3 1/5'
- Nazard - 2 2/3'
- Doublette - 2'
- Tierce - 1 3/5'
- Fourniture - 2'
- Cymbale - ½'
- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'

Positif (1e cl., c-g")
- Des.de fl. - 8'
- Bourdon - 8'
- Prestant - 4'
- Nazard - 2 2/3'
- Quarte de N. 2'
- Tierce - 1 3/5'
- Larigot - 1 1/3'
- Fourniture - 1'
- Cymbale - 1 1/3'
- Cromorne - 8'

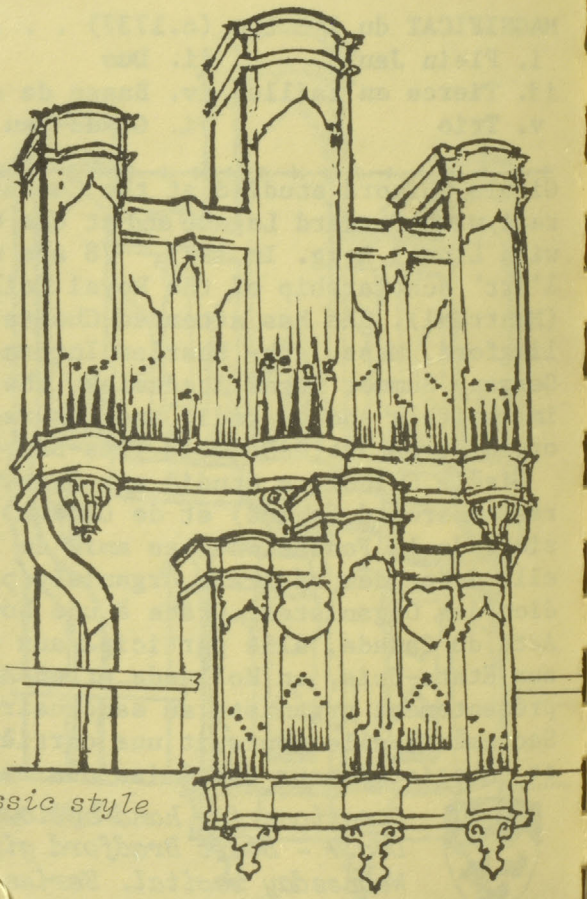
Pédale (C-f' anches AA-f')
- Bourdon - 16'
- Flûte - 8'
- Gr.Nazard - 5 1/3'
- Flûte - 4'
- Gr.Tierce 3 1/5'
- Flûte - 2'
- Bombarde - 16'
- Tompette - 8'
- Clairon - 4'

Récit (3e cl., f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday 8 February 1984 - le mercredi 8 février 1984
12:15pm JACQUES LECAVALIER 12h15
organiste

FANTAISIE . . . . . Jan Pieterszoon Sweelinck
SUR L'HEXACORDE EN FA (1562-1621)

PASSACAILLE en ré . . . . . Johann Gaspar Kerll

RECIT DE TIERCE EN TAILLE . . . . . Nicolas de Grigny
(Livre d'orgue) (1671-1703)

CHORAL: Wenn Wir sind in höchsten . . Johann Sebastian Bach
Nöthen sein (1685-1750)
(Orgelbuchlein, BWV 641)

PASSACAILLE ET FUGUE en ut mineut . . . . . .J. S. Bach
(BWV 582)

Jacques Lecavalier fit ses études musicales à l'école Vincent d'Indy, puis sous la direction de Bernard Lagacé. Gagnant du Festival du Canada, il a également remporté le 1e prix du concours du Royal Canadian College of Organists. Boursier du Conseil des Arts du Canada (1978, 1980), il a étudié à l'académie pour la musique ancienne de Innsbruck avec Luigi-Ferdinando Tagliavini, puis à Paris sous la direction de André Isoir. Invité à plusieurs reprises comme soliste par l'Orchestre symphonique de Montréal, il a donné de nombreux récitals au Canada, aux Etats-Unis et en Europe, en soliste ou avec orchestre. Jacques Lecavalier est professeur à l'université du Québec à Mtl. depuis '83.

Jacques Lecavalier studied at l'Ecole Vincent d'Indy and under Bernard Lagacé. He won prizes in competitions of Festival Canada and the Royal Canadian College of Organists, and received Canada Council grants to study in Paris and Innsbruck. He has given recitals and played with orchestras here and abroad. Last year he joined the UQAM staff.

Donations to the hand-bellows fund are welcomed.

COMING/À VENIR: Feb. 15, Christopher Jackson (Vivier, Merulo, Marchand). Feb.22: Scott Bradford

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
- Gr.Tierce - 3 1/5'
- Nazard - 2 2/3'
- Doublette - 2'
- Tierce - 1 3/5'
- Fourniture - 2'
- Cymbale - 1/2'
- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'

Positif (1e cl.,c-g")
- Des.de fl. - 8'
- Bourdon - 8'
- Prestant - 4'
- Nazard - 2 2/3'
- Quarte de N. 2'
- Tierce - 1 3/5'
- Larigot - 1 1/3'
- Fourniture - 1'
- Cymbale - 1 1/3'
- Cromorne - 8'

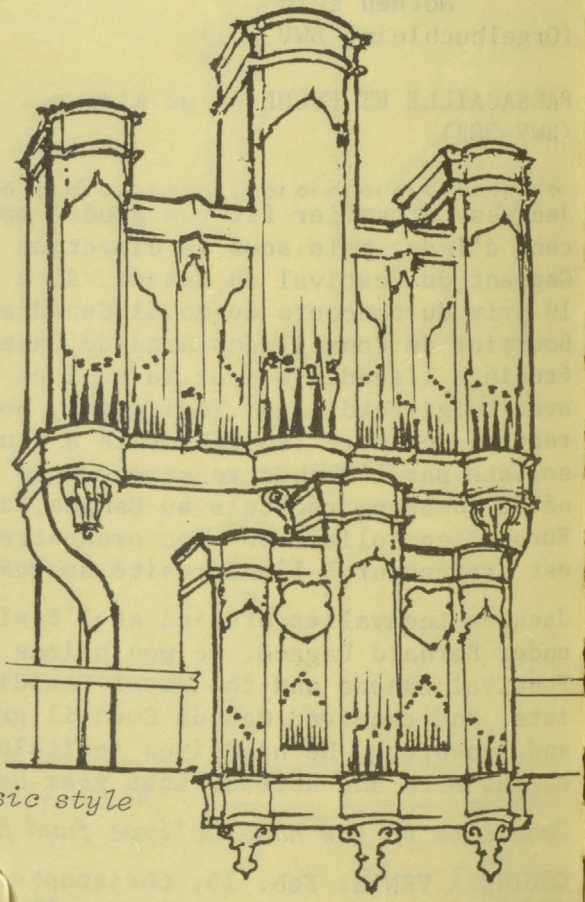
Pédale (C-f' anches AA-f')
- Bourdon - 16'
- Flûte - 8'
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- Flûte - 2'
- Bombarde - 16'
- Tompette - 8'
- Clairon - 4'

Récit (3e cl.,f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, February 15 - 1984 - le mercredi 15 février
12:15 PM 12h15

CHRISTOPHER JACKSON
organist

LES COMMUNIANTES (1977) . . . . . Claude Vivier
1948 - 83

TOCCATA NONA . . . . . .Michangelo Rossi
1601/2 - 56

CANZONA IV . . . . . Tarquinio Merula
CANZONA V 1594/5 - 1665

DIALOGUE en DO . . . . . Louis Marchand
1669 - 1732

Christopher Jackson studied with Bernard Lagacé at the Conservatoire de Musique (Montréal), with Michel Chapuis, and choral direction in Germany and England. Organist and harpsichordist, he is Codirector of the Studio de Musique Ancienne de Montréal, a founder of les Concerts d'orgue de Montréal and Chairman of the Department of Music, Concordia University.
He is a native of Nova Scotia.

. . . .

Christopher Jackson est diplomé du Conservatoire de musique de Montréal, classe de Bernard Lagacé. Il a étudier l'orgue avec Michel Chapuis, et la direction chorale en Allemagne et en Angleterre. M. Jackson est co-directeur musical du Studio de Musique Ancienne de Montréal et membre-fondateur des Concerts d'orgue de Montréal. Récemment il a été nommé directeur du département de musique de l'université Concordia.

This recital is free but donations are welcomed to help purchase hand bellows for the organ.

February 22 Scott Bradford
Feb. 27 Margaret de Castro (Bach, Brahms, Scheidt)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - 3 1/5'
Nazard - 2 2/3'
Doublette - 2'
Tierce - 1 3/5'
Fourniture - 2'
Cymbale - 1/2'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
Larigot - 1 1/3'
Fourniture - 1'
Cymbale - 1 1/3'
Cromorne - 8'

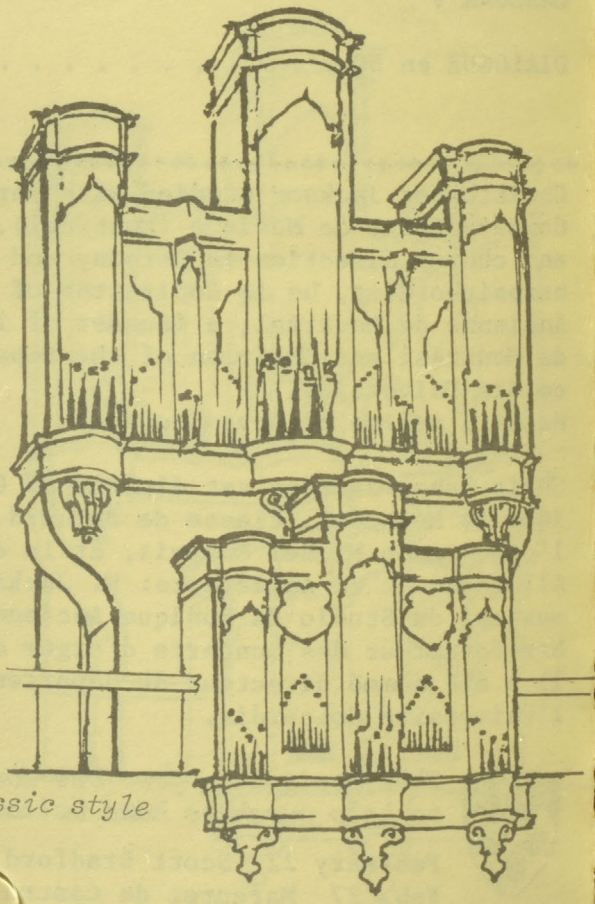
Pédale (C-f'
anches AA-f')
Bourdon - 16'
Flûte - 8'
Gr.Nazard - 5 1/3'
Flûte - 4'
Gr.Tierce 3 1/5'
Flûte - 2'
Bombarde - 16'
Tompette - 8'
Clairon - 4'

Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, February 22, 1984 — le mercredi 22 février
12:15pm — 12h15

SCOTT BRADFORD
organist

PREMIER LIVRE d'ORGUE (Pièces d'Orgue). . .Louis Marchand 1669-1732
- Plein Jeu
- Quatuor
- Basse de Trompette
- Tierce en Taille
- Dialogue

GRAND OFFERTOIRE de STE. CÉCILE...Antoine-Edouard Batiste 1820-1876
en ré majeur, op.8, no.2
(dédié à Charles Gounod)

VARIATIONS SUR UN NOËL, Op.20. . . . . Marcel Dupré 1886-1971
Theme
- i. Larghetto
- ii. Poco Animato
- iii. Canon à l'Octave
- iv. Vif
- v. Vivace
- vi. Canon à la quarte et à la quinte
- vii. Vivace
- viii. Canon à la seconde
- ix. Animé
- x. Fugato

Scott Bradford received his A.R.C.T. in Piano Performance from the Royal Conservatory of Toronto, his Bachelor of Music in Organ Performance from the University of Toronto where he was a pupil of Douglas Bodle, and completed his Master of Music at McGill under the direction of John Grew and Raymond Daveluy. He is the Organist and Choirmaster of Strathmore United Church, Dorval, has performed numerous solo and chamber recitals in Canada and the United States, and recorded for Radio-Canada and the C.B.C., which is recording this recital, production by Frances Wainwright, for "Organists in Recital".

This recital is free, however donations may be left to help purchase hand bellows for the organ

Next recitals:
Feb.29 Margaret de Castro (Bach,Brahms,Scheidt)
Mar. 7 Sarah Fraser

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
Gr.Tierce - $3^1/_5$'
Nazard - $2^2/_3$'
Doublette - 2'
Tierce - $1^3/_5$'
Fourniture - 2'
Cymbale - $\frac{1}{2}$'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - $2^2/_3$'
Quarte de N. 2'
Tierce - $1^3/_5$'
Larigot - $1^1/_3$'
Fourniture - 1'
Cymbale - $1^1/_3$'
Cromorne - 8'

Pédale (C-f'
anches AA-f')
Bourdon - 16'
Flûte - 8'
Gr.Nazard - $5^1/_3$'
Flûte - 4'
Gr.Tierce $3^1/_5$'
Flûte - 2'
Bombarde - 16'
Tompette - 8'
Clairon - 4'

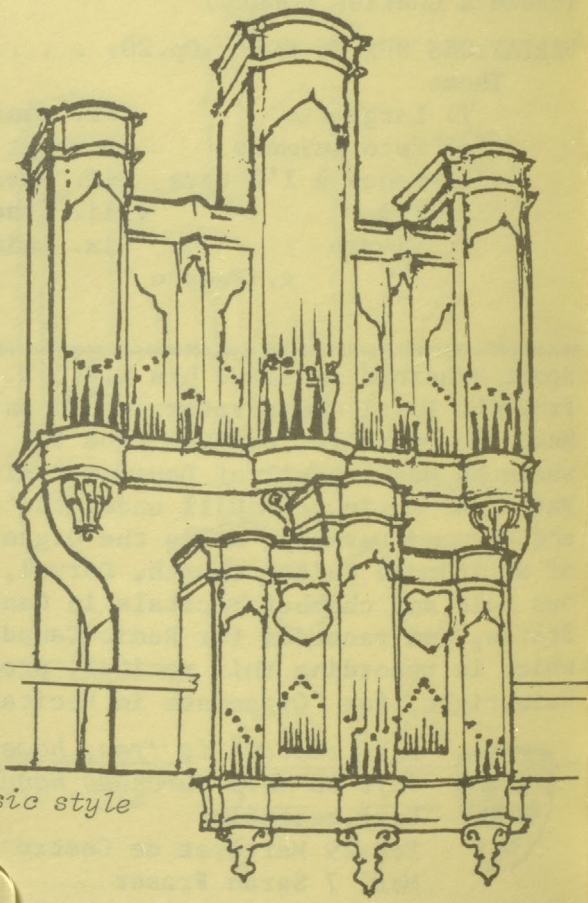
Bourdon - 16'
Montre - 8'
Bourdon - 8'

Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, February 29, 1984 — le mercredi 29 février
15:15 pm — 12h15

MARGARET DE CASTRO
organist

PARTITA . . . . . Samuel Scheidt
"Ach du feiner Reiter" 1587-1654

(Theme, 7 Variations)

CHORALE PRELUDE . . . . . .Johannes Brahms
"O Welt, ich muss dich lassen", 1833-1897
Op.122, No.3

PRELUDE & FUGUE in C minor . . . . . Johann Sebastian Bach
BWV 546 1685-1750

MARGARET de CASTRO has studied organ with Gerald Wheeler, John Grew, Raymond Daveluy, and Montserrat Torrent. She holds a Master of Music degree in Performance from McGill University and teaches organ and theory at the McGill Conservatory of Music.
She is also Vice-Chairman of The Royal Canadian College of Organists/Le Collège Royal Canadien des Organistes, Montreal Centre, and is an executive member of Les Concerts d'Orgue de Montréal.
Margaret de Castro is Organist and Choirmaster of St. Andrew's United Church, Westmount.

This recital is free but donations are invited for the hand bellows fund.

Mar.7 Sarah Fraser (Pachelbel, Bach, Brahms)
Mar.14 Michel Gauthier (Gibbons, Titelouze..)
Mar.22-25 contemporary music festival 3:
at Redpath: Mar.23,5pm John Grew (3 works)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
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Positif
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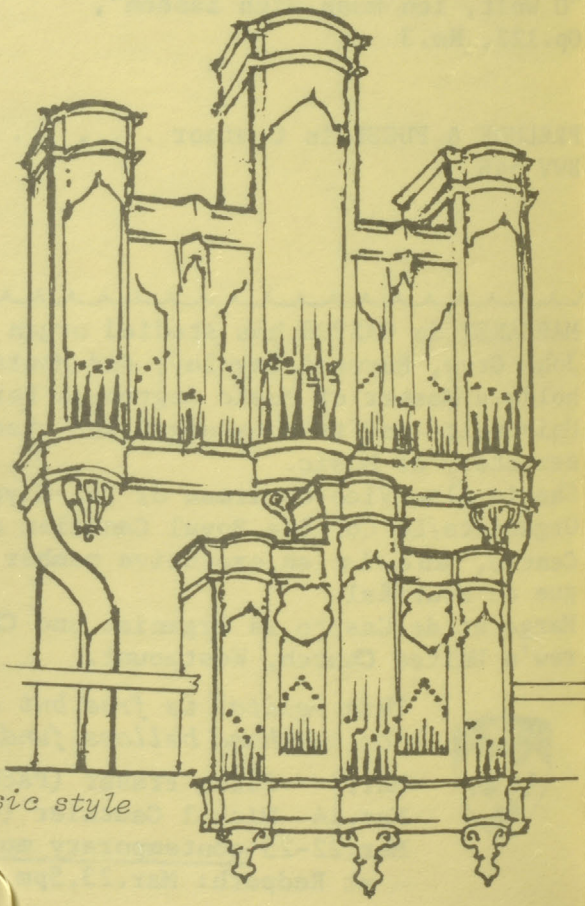
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Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, March 7th, 1984 le mercredi 7 mars, 1984

SARAH FRASER
organist

Psalm 36 . . . . . Jan Pieterszoon Sweelinck
(3 Variations) 1562 - 1621

Chaconne en fa mineur . . . . . Johann Pachelbel
1653 - 1706

Chorales: O Gott, du frommer Gott . . . Johannes Brahms
Schmücke dich, o liebe Seele 1833 - 1899
Herzlich tut mich verlangen
O Welt, ich muss dich lassen

Prelude & Fugue in C# minor . . . Johann Sebastian Bach
(Well Tempered Clavier, Vol.I) 1685 - 1750

Sarah Fraser studies the organ with Bernard Lagacé in the Diploma Program at Concordia University, and the harpsichord with Mireille Lagacé at the Conservatoire de Musique de Montréal.

Sarah Fraser étudie l'orgue avec Bernard Lagacé dans le Programme Diplôme à l'Université Concordia, et le clavecin avec Mireille Lagacé au Conservatoire de Musique.

This recital is free but donations are welcomed for the organ hand bellows fund.

March 14 Michel Gauthier (Titelouze, Scheidt) Gibbons)
March 21 Anthony King (Buxtehude, Duruflé, Bach)
Mar. 23, 5pm John Grew - contemp. music fest'l 3

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
- Gr.Tierce - 3 1/5'
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- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'

Positif (1e cl.,c-g")
- Des.de fl. - 8'
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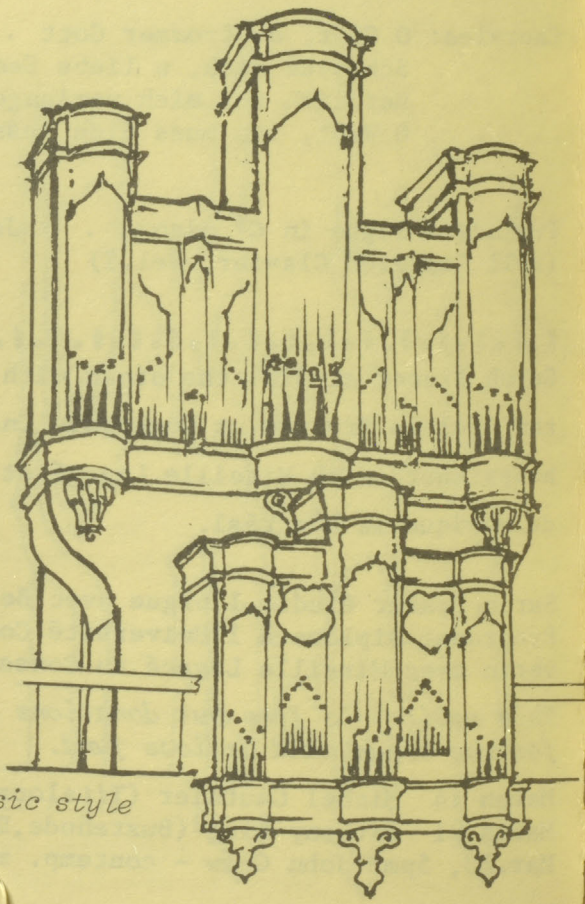
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Récit (3e cl.,f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, March 14, 1984 — le mercredi, 14 mars 1984
12:15 pm — 12h15

MICHEL GAUTHIER
organiste

FANTAZIA OF FOURE PARTS..... Orlando Gibbons
1583-1625

MAGNIFICAT SEXTI TONI ..... Jehan Titelouze
(6 versets) 1563-1633

JESUS CHRISTUS, UNSER HEILAND..... Samuel Scheidt
(6 versets) 1587-1654

Né à Montréal, Michel Gauthier étudie l'orgue auprès de Bernard Lagacé depuis plusieurs années. Il a aussi étudié le continuo et la musique de chambre avec Christopher Jackson. Il obtient un BFA (avec distinction) en interprétation musicale à l'Université Concordia (1982). Il a remporté le Prix Phil-Cohen en 1983. Il y terminera cette année le programme de Diplôme d'études supérieures d'interprétation.
Présentement organiste et directeur de la chorale à l'église St. Stephen's à Lachine, il a donné de nombreux concerts, tant comme soliste que comme accompagnateur.

/ Michel Gauthier is completing graduate studies in performance at Concordia University and is Organist and Choir Director at St. Stephen's Church, Lachine.

This recital is free by donations are invited for the organ hand bellows fund.

These weekly recitals continue through Arpil 25.
COMING: March 21 -Anthony King; 28 -Robt. Sigmund
Mar. 23-25.....contemporary music festival 3
Mar. 23, 5pm..John Grew (Hambraeus, Cherney & Redpath)
Mar.24,25..see publicity for church locations:
Réjean Poirier, A. Riseley-Brown, Leonard Raver(NY)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
Prestant - 4'
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Fourniture - 2'
Cymbale - ½'
Cornet - V
Trompette - 8'
Clairon - 4'
Vx.humaine - 8'

Positif
(1e cl.,c-g")
Des.de fl. - 8'
Bourdon - 8'
Prestant - 4'
Nazard - 2 2/3'
Quarte de N. 2'
Tierce - 1 3/5'
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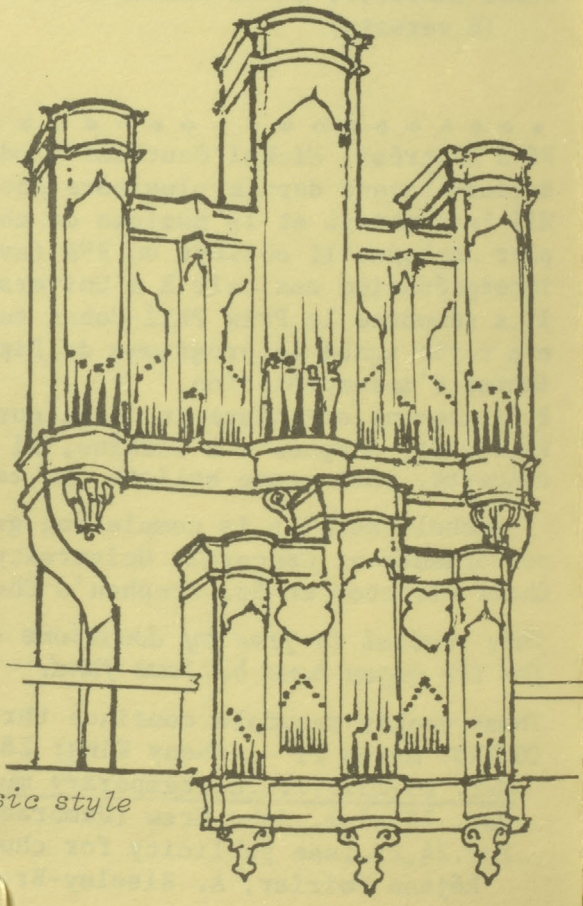
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Récit
(3e cl.,f-d")
Bourdon - 8'
Hautbois - 8'
Prestant - 4'
Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, March 21, 1984 le mercredi 21 mars 1984
12:15pm 12h15

ANTHONY KING
organist

from Fiori Musicali: ..... Girolamo Frescobaldi
MESSA DELLA MADONNA 1583-1643

Toccata avanti la Messa
Kyrie, Christe, Kyrie
Canzon dopo l'Epistola
Toccata avanti il Recercar
Recercar
Toccata per l'Elevatione

CHACONNE in E minor ..... Dietrich Buxtehude
1637-1707

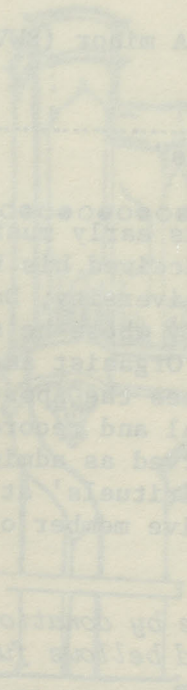
PRELUDE AND FUGUE in A minor (BWV 543) ..... J. S. Bach
1685-1750

VARIATIONS ON ..... Maurice Duruflé
"Veni Creator Spiritus" b.1902

Anthony King began his early musical training in Hastings, Nebraska. He received his B.Mus. degree from Southern Methodist University, Dallas, and his M.Mus. from McGill University where he studied with John Grew and Raynond Daveluy. Organist and Choir Director at the Church of St. James the Apostle, he has performed frequently in Montreal and recorded for the CBC. Since 1979 he has served as administrator of the series 'Les Concerts Spirituels' at St.Joseph's Oratory. He is also an executive member of 'Les Concerts d'Orgue de Montréal'.

This recital is free by donations are invited for the hand bellows fund.

NEXT RECITALS: (note: Mar.22-25 contemp.music fest'l)
Mar.23, 5pm John Grew (Hambraeus, Cherney)
Mar.28, 12:15 Robt.Sigmund (Ttlz, Pchlbl, de Grigny)
Apr. 4, 12:15 Alison Riseley-Brown



REDPATH HALL

Organ Recital

Wednesday, March 28, 1984 — le mercredi 28 mars, 1984
12:15 pm — 12h15

ROBERT SIGMUND
organist

HYMNE AD COENAM ..... Jean Titelouze
(4 versets) 1563-1633

O LAMM GOTTES UNSCHULDIG ..... Johann Pachelbel
(2 versions) 1653-1706

GLORIA ..... Nicholaus de Grigny
(tiré de la Messe d'Orgue) 1671-1703

Et in Terra Pax (à 5)
Fugue (Benedicimus te)
Récit de Tierce en Taille,
(Domine Deus, Rex Caelestis)
Dialogue (Qui tollis peccata mundi)
Fugue à 5 (Quoniam tu solus sanctus)
Trio (Tu Solus altissimus, Jesu Christe)
Dialogue (Amen)

Born in Philadelphia, Robert Sigmund has been a resident of Montreal since 1969. Originally known as a harpsichord builder, he has been increasingly active as harpsichordist and now as organist, equally at home as soloist or accompanist. His teachers include Kenneth Gilbert and Bernard Lagacé. Mr. Sigmund is Organist-Choir Director at Westmount Baptist Church.

Originaire de Philadelphie, Robert Sigmund demeure à Montréal depuis 1969. D'abord connu comme facteur de clavecins, il s'impose de plus en plus comme claveciniste et organiste, soliste et chambriste...Il est présentement directeur de musique à l'église Westmount Baptist.

THIS RECITAL is free, but donations are invited for the hand bellows fund.

NEXT RECITALS: Apr.4 Alison Riseley-Brown
Apr.11 Leslie Young

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

LES GRANDS ORGUES
DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
- Prestant - 4'
- Gr.Tierce - 3 1/5'
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- Fourniture - 2'
- Cymbale - ½'
- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'

Positif (1e cl., c-g")
- Des.de fl. - 8'
- Bourdon - 8'
- Prestant - 4'
- Nazard - 2 2/3'
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- Tierce - 1 3/5'
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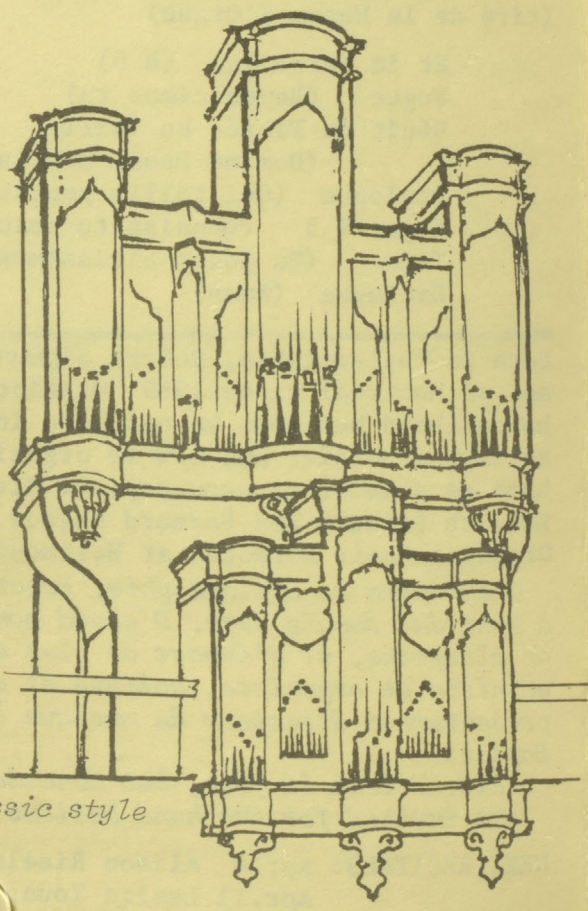
Pédale (C-f' anches AA-f')
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- Flûte - 2'
- Bombarde - 16'
- Tompette - 8'
- Clairon - 4'

Récit (3e cl., f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

Organ Recital

Wednesday, April 4, 1984 — le mercredi 4 avril 1984
12:15pm — 12h15

ALISON RISELEY-BROWN
organist

Deux extraits de la messe pour les Paroisses: — François Couperin 1668-1733

Offertoire sur les Grands jeux
Tierce en Taille

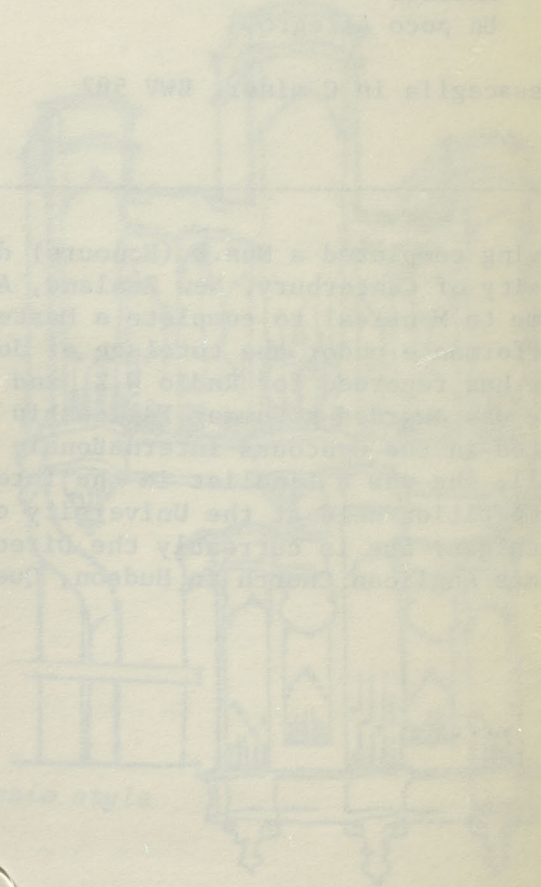
Sonata IV in E minor, BWV 528 — Johann Sebastian Bach 1685-1750

Adagio - Vivace
Andante
Un poco Allegro

Passacaglia in C minor, BWV 582 — J.S. Bach

Having completed a Mus.B. (Honours) degree at the University of Canterbury, New Zealand, Alison Riseley-Brown came to Montreal to complete a Master's Degree in Organ Performance under the tutelage of John Grew.
She has recorded for Radio N.Z. and the CBC.. In 1982 she was awarded a Summer Fellowship from McGill and competed in the Concours Internationale de Chartres. Last fall, she was a finalist in the International Organ Competition held at the University of Ann Arbor, Michigan. She is currently the Director of Music for St. James Anglican Church in Hudson, Quebec.

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REDPATH HALL

Organ Recital

Wednesday, April 18, 1984 — le mercredi 18 avril, 1984
12:15pm — 12h15

MARIE BOUCHARD
organist

Prélude et fugue en mi mineur, BWV 548 . . . J. S. Bach

Etude 3: "Vision fugitive" . . . . . Bruce Mather
né 1939

Prélude et fugue sur le nom d'Alain, . .Maurice Duruflé
op.7 — né 1902

Elève d'orgue de John Grew à l'université McGill, Marie Bouchard a remporté les Concours de Musique du Québec (1981, 1982) et du Canada (1980), la Prix d'expression musicale (1982), et participera pour la seconde fois aux finales du Concours Whitby en juillet 1984. Elle a reçu la bourse Lakeshore Organist en septembre dernier. Mlle. Bouchard étudiera à Innsbruck cet été, grâce à une bourse de la société autrichienne.

Organ student of John Grew at McGill University, Marie Bouchard won the Quebec (1981, 1982) and Canada (1980) Music Competition and the Prix d'expression musicale (1982). This July she will play in the Whitby organ competition finals for the second time. She has received a Lakeshore Organist scholarship and this summer will study in Innsbruck with the help of the Austrian Society scholarship.

This recital is free but donations may be made to the hand bellows fund.

NEXT WEEK - 25 April (last '83-'84 recital)
Josée April (Couperin, J.S. Bach)

THE REDPATH HALL ORGAN McGILL UNIVERSITY, MONTREAL

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DE L'UNIVERSITE McGILL:

Grand-Orgue (2e clavier, C-g")
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- Fourniture - 2'
- Cymbale - 1/2'
- Cornet - V
- Trompette - 8'
- Clairon - 4'
- Vx.humaine - 8'

Positif
(1e cl.,c-g")
- Des.de fl. - 8'
- Bourdon - 8'
- Prestant - 4'
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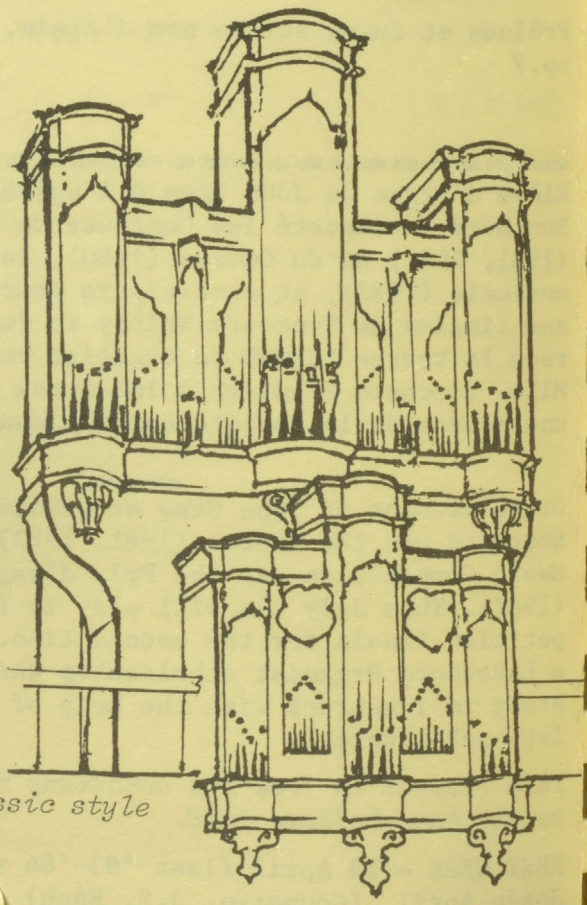
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- Tompette - 8'
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Récit
(3e cl.,f-d")
- Bourdon - 8'
- Hautbois - 8'
- Prestant - 4'
- Cornet - III

ACCOUPLEMENTS & ACCESSOIRES: Positif sur Grand-Orgue, Tirasse Grand-Orgue, Tirasse Positif, Tremblant fort, Tremblant doux Rossignol

Pression: 75 mm
Tempérament selon d'Alembert, a=415 Hz.

FACTEURS D'ORGUES:
Hellmuth Wolff & Associés,
Laval, Qué., 1981



French classic style

REDPATH HALL

Organ Recital

Wednesday, April 25, 1984 — le mercredi 25 avril, 1984
12:15pm — 12h15

JOSÉE APRIL
organist

PRELUDE in E^{b} Major (BWV 552).....Johann Sebastian Bach
1685-1750

Christ, unser Herr,
zum Jordan kam (BWV 684).....J. S. Bach

FUGUE in E^{b} Major (BWV 552).....J. S. Bach

LES INDES GALANTES:.....Jean-Philippe Rameau
1683-1764

Ouverture - Musette en Rondeau -
Air vif pour Zéphire et la Rose -
Première Gavotte - Deuxième Gavotte en Rondeau -
Premier Tambourin - Deuxième Tambourin

Josée April a commencé ses études d'orgue à Rimouski avec Sr Pauline Charron. Elle a étudié à Montréal avec Monique Pomerleau, Françoise Aubut et Raymond Daveluy. Elle poursuit une maîtrise en interprétation-orgue sous la direction de John Grew à l'université McGill. Une bourse de l'Austrian Society lui a permis d'aller étudier la musique ancienne à Innsbruck pendant l'été 1983 et elle a participé aussi aux académies musicales d'été de Toulouse et Haarlem. Elle s'est rendue jusqu'aux demi-finales au concours Erwin Brodky à Boston en 1983 et cette année elle a reçu la bourse Arthur et Helen Henderson de l'université.

Josée April began to study the organ in Rimouski and has studied with several Montreal organists, including John Grew with whom she is preparing a Masters degree in organ performance. Last year she studied in Europe and participated in Boston's Erwin Bodky competition, and received an Arthur and Helen Henderson scholarship.

Weekly recitals resume in late October 1984.
Organizers thank those who have contributed $252.65 this year to the hand bellows fund.

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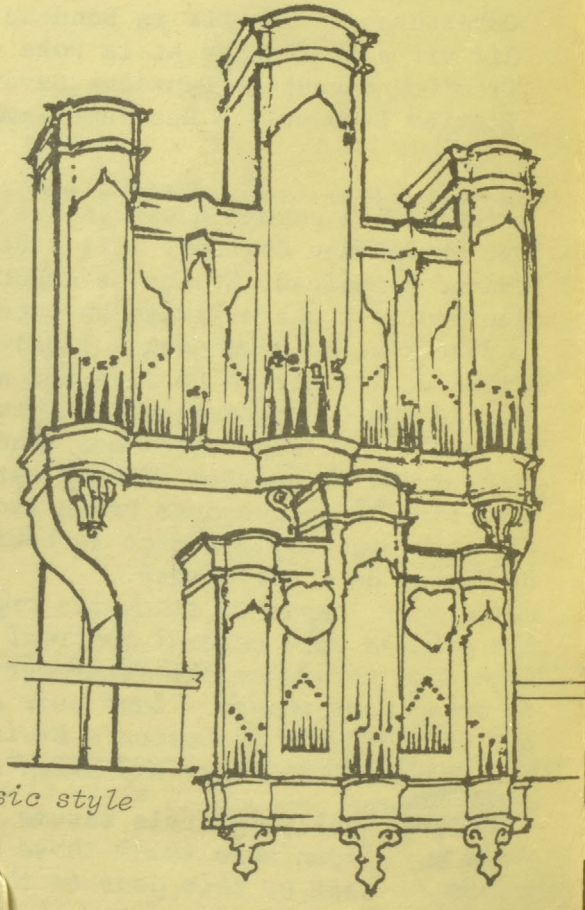
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